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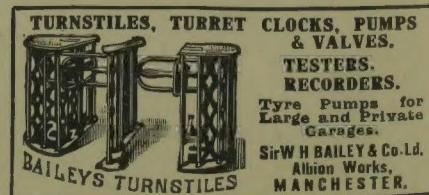
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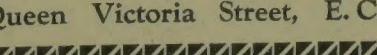
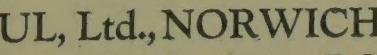
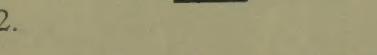
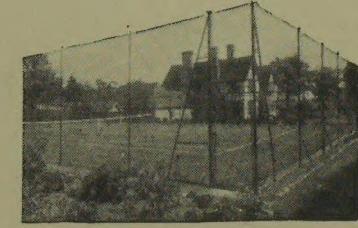
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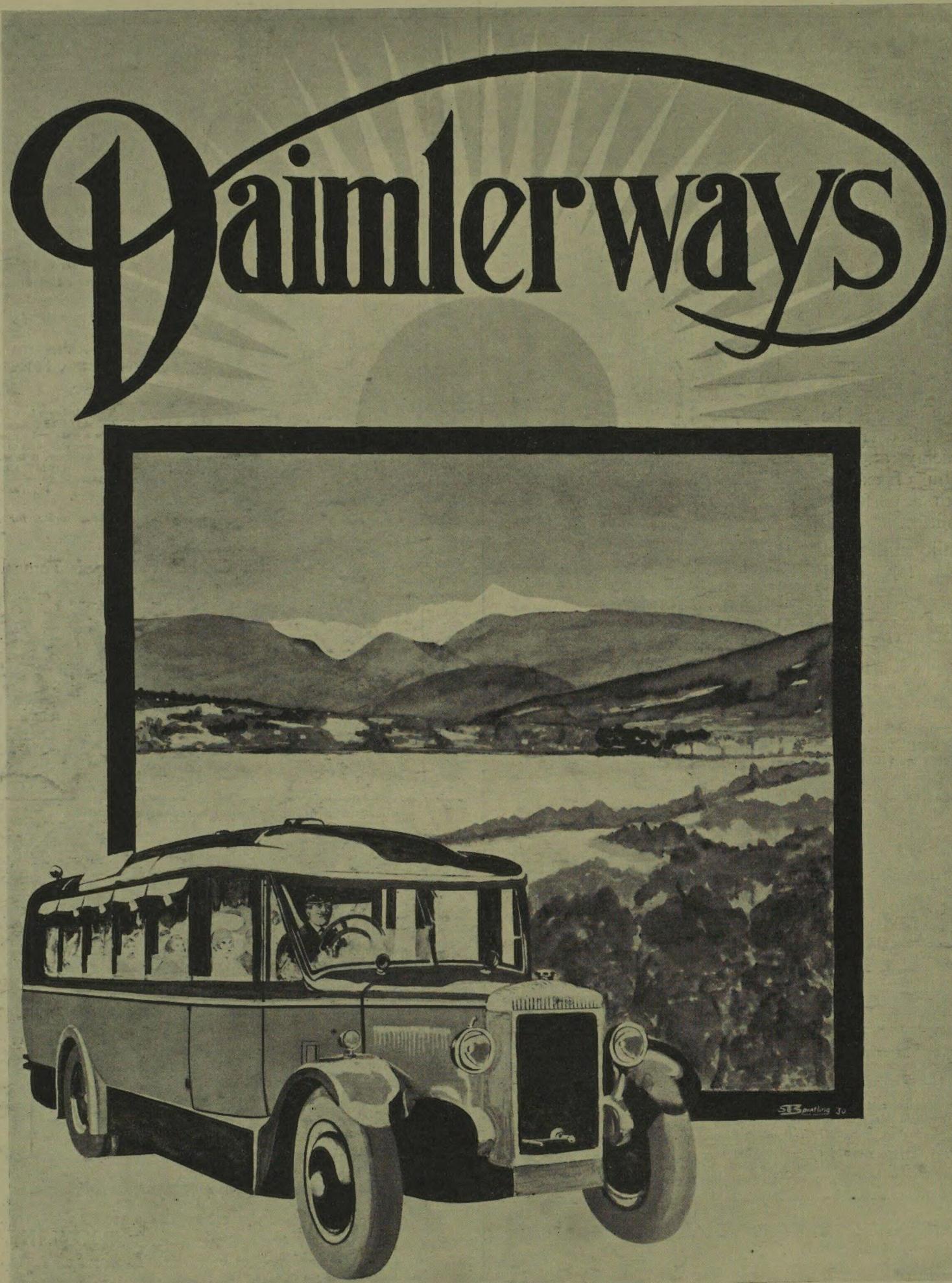
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SATURDAY, MARCH 29, 1930.

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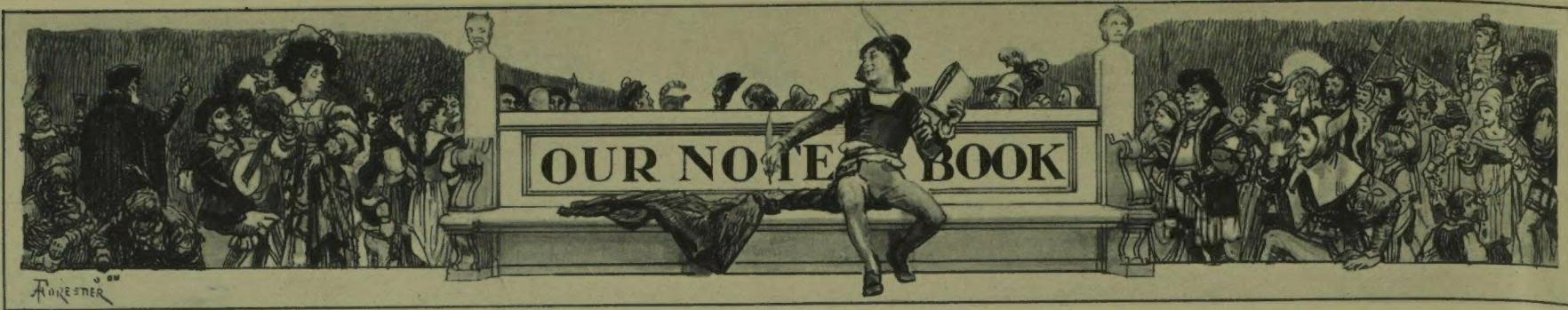


AS CINEMATOGRAPHED BY THE PRINCE OF WALES: AN AFRICAN BULL ELEPHANT READY TO CHARGE.

The Prince of Wales, who left Rhino Camp, Uganda, on March 22, and proceeded on his Belgian Congo *safari*, had been hunting between Lake Albert and Nimule, getting some first-rate sport and a number of pictures of elephants. Concerning the latter, Reuter recorded: "Owing to the open nature of much of the ground, sport is apt to become hazardous if a nasty-tempered bull becomes aware of a photographer at close quarters. Such an animal was encountered on March 15.

He came tearing down on the camera, bent on mischief. Shouting failed to turn him, and he was soon within thirty yards of the Prince, who was still working his motion-picture camera, intent on picturing the angry, oncoming bull. The hunters, therefore, were obliged to stop the determined charge by shooting, and the picture was still being taken when the great beast crashed to the ground, the length of a cricket-pitch from the camera."

PHOTOGRAPH BY CAPTAIN H. C. BROCKLEHURST. (COPYRIGHT.)



By G. K. CHESTERTON.

A LONG time ago I pointed out, in these pages, the fallacy of crying out for a practical man. I noted, what should be obvious enough, that when a problem is really bad and basic, we should rather wail and pray and cry aloud for an unpractical man. The practical man only knows the machine in practice; just as many a man can drive a motor-car who could not mend it, still less design it. The more serious is the trouble, the more probable it is that some knowledge of scientific theory will be required; and though the theorist will be called unpractical, he will probably be also indispensable. What is generally meant by a business man is a man who knows the way in which our particular sort of modern business does generally work. It does not follow that he is imaginative enough to suggest something else when ours obviously does not work. And (unless I very much misread the signs of the modern transition) we are soon coming to a time when everybody will be looking for somebody who can suggest something else.

I am glad to see that what I applied to the unpractical reformer has been applied, by an unimpeachably practical man, to the unpractical instructor. Mr. John C. Parker, a hundred-percent American, a highly successful engineer, the vigorous agent of a company named after Edison—in short, a man with all the unquestioned stigmata of a Regular Guy, rigorous and energetic in the application of science to business, has recently astonished his friends by delivering an address with the truly admirable title, "Wanted—An Unpractical Education." I have only read his remarks in an indirect form, but they seem to me quite excellent remarks. "My complaint would be rather that training youth to earn a living is not education at all; second, that a specific training may keep the youngster from earning the best kind of living; and third, that it can't be done in school anyhow." Or, again, "I would infinitely prefer that education fit him for happiness and decency in poverty, than for wealth acquired through the sacrifice of himself and his character." These are almost startlingly sensible counsels; though what they would look like side by side with those shiny and strenuous advertisements inscribed "You Can Add Ten Thousand Dollars to Your Salary," or "This Man Trebled his Turnover in Two Weeks," it is not my province to conjecture.

But this extraordinary affair called Business Education, which has begun to be supported in England after having long subsisted in America, has another aspect perhaps not so easy to explain. When I say that we want to train the citizen and not the city man, or the equivocal "something in the city," I mean even more than Mr. Parker's just and rational ideal of "the fitting of students to live richly and fully and contribute most broadly to the welfare of the social group who have paid for their education."

Being myself a senile survival of the old republican idealism (I use the adjective to express the American political principle, not the American political party) I mean something else, as well as the mere social enjoyment of culture. I mean that to train a citizen is to train a critic. The whole point of education is that it should give a man abstract and eternal standards, by which he can judge material and fugitive conditions. If the citizen is to be a reformer, he must start with some ideal which he does not obtain merely by gazing reverently at the unreformed institutions. And if anyone asks, as so many are asking: "What is the use of my son learning all about ancient Athens and remote China and mediæval guilds and monasteries, and all sorts of dead or distant things, when he is going to be a superior scientific plumber in Pimlico?" the answer is obvious enough. "The use of it is that he may have some

the principles of banking which Mr. Joseph Finsbury so kindly explained to the banker. Even in the nursery he is an actuary or an accountant; he lispis in numbers and the numbers come. But he cannot criticise the principles of banking, or entertain the intellectual fancy that the modern world is made to turn too much on a Pythagorean worship of Numbers. But that is because he has never heard of the Pythagorean philosophy; or, indeed, of any other philosophy. He has never been taught to think, but only to count. He lives in a cold temple of abstract calculation, of which the pillars are columns of figures. But he has no basic sense of Comparative Religion (in the true sense of that tiresome phrase), by which he may discover whether he is in the right temple, or distinguish one temple from another. This is bad enough when we are dealing with the normal sense of number and quantity, the eternal foundations of rational and permanent commerce; which are in themselves as pure and abstract as Pythagoras. It becomes both preposterous and perilous when we are dealing with the mere scramble of speculation and economic illusion which is called business in America and elsewhere; with all its degrading publicity, with all its more dangerous secrecy. To begin a boy's training by teaching him to admire these things, and then call it Business Education, is exactly like teaching him to worship Baal and Baphomet, and then calling it Religious Education. And much of what is called commercial training is really of this character. Stevenson, with the assistance of Lloyd Osbourne (himself an American), gives a very vivid and amusing sketch of it in "The Wrecker." His American hero very justly resents being laughed at merely because he leaves the "out of colour"; but adds that his critics might have had a better case had they known that his father "had paid large sums to have him brought up in a gambling-hell."



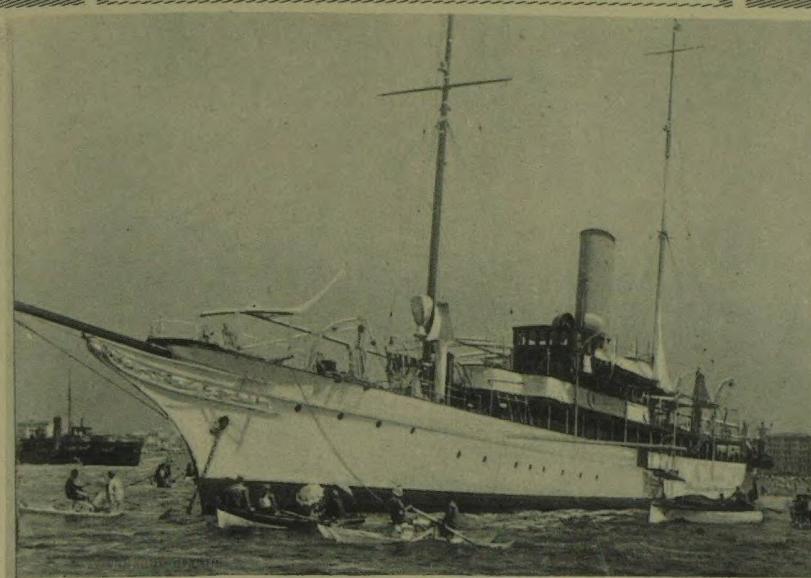
LORD BALFOUR'S SIMPLE SCOTTISH FUNERAL: THE LAIRD OF WHITTINGEHAME BORNE TO HIS LAST REST ON A FARM WAGON, FOLLOWED BY A GATHERING OF RELATIVES, FRIENDS, AND NEIGHBOURS.

Lord Balfour's wish that he should be buried with extreme simplicity, in the family graveyard at Whittingehame, was scrupulously observed at his funeral there on March 22. The service was held in the parish church, whose minister, the Rev. Marshall B. Lang, brother of the Archbishop of Canterbury, said the prayers, and the congregation then sang Lord Balfour's favourite psalm, "The Lord's my Shepherd; I'll not want." The coffin, borne from the church by workers of the estate, was placed on a farm wagon, and covered with beautiful wreaths. Two other farm wagons, likewise drawn by horses taken from the plough, were loaded with flowers. Between the second and third wagons walked some 300 mourners. Thus the procession passed along the country road to the Castle, where the bearers lifted the coffin from the cart and carried it among the beech-trees surrounding the graves of the Balfours and their predecessors at Whittingehame. There it was lowered into a grave beside that of Lord Balfour's mother and brother, and, after the committal prayers and benediction, his sister, Miss Alice Balfour, and other relatives, strewed it with snowdrops. Meanwhile the nation's tribute to the great statesman was rendered almost simultaneously at a memorial service in Westminster Abbey.

power of comparison, which will not only prevent him supposing that Pimlico covers the whole planet, but also enable him, while doing full credit to the beauties and virtues of Pimlico, to point out that, here and there, as revealed by alternative experiments, even Pimlico may conceal somewhere a defect."

Now, the nuisance of all this notion of Business Education, of a training for certain trades, whether of plumber or plutocrat, is that they will prevent the intelligence being sufficiently active to criticise trade and business properly. They begin by stuffing the child, not with the sense of justice by which he can judge the world, but with the sense of inevitable doom or dedication by which he must accept that particular very worldly aspect of the world. Even while he is a baby he is a bank-clerk, and accepts

Anyhow, that is what is the matter with Business Education; that it narrows the mind; whereas the whole object of education is to broaden the mind; and especially to broaden it so as to enable it to criticise and condemn such narrowness. Everybody ought to learn first such a general view of the history of man, of the nature of man, and (as I, for one, should add) of the nature of God, as to enable him to consider the rights and wrongs of slavery in a slave community, of cannibalism in a cannibal community, or of commerce in a commercial community. If he is immediately initiated into the mysteries of these institutions themselves, if he is sworn in infancy to take them as seriously as they take themselves, if he becomes a trader not only before he becomes a traveller, but even before he becomes a true citizen of his own town, he will never be able to denounce those institutions—or even to improve them. Such a state will never have the ideas or imagination to reform itself; and hustle and bustle and business activity will have resulted in the dead fixity of a fossil.

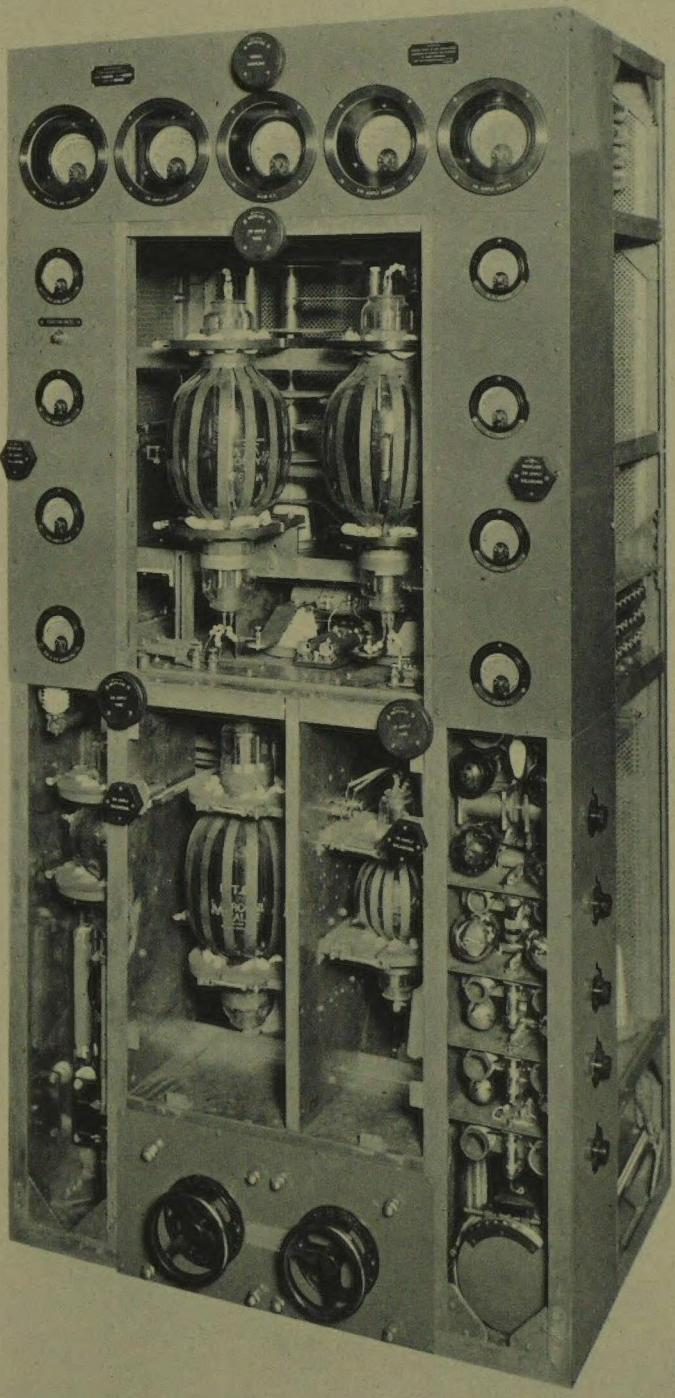


MARCONI'S FAMOUS YACHT, "ELETTRA," FROM WHICH, AT GENOA, HE ARRANGED TO TRANSMIT TO SYDNEY WIRELESS ENERGY TO OPERATE A SWITCH THERE TURNING ON THE LIGHTS AT AN EXHIBITION.

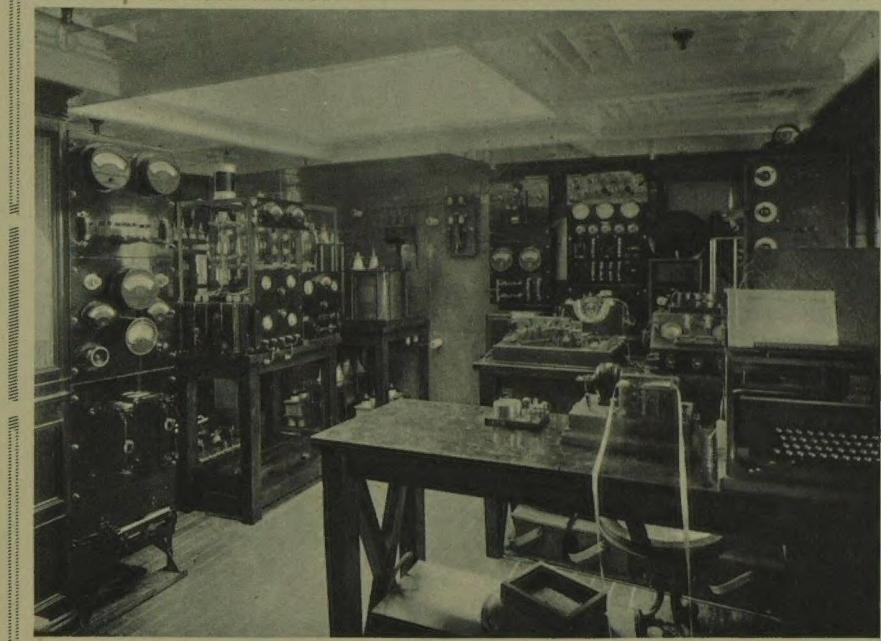
LIGHTING LAMPS IN SYDNEY FROM GENOA: MARCONI'S GREAT WIRELESS EXPERIMENT.



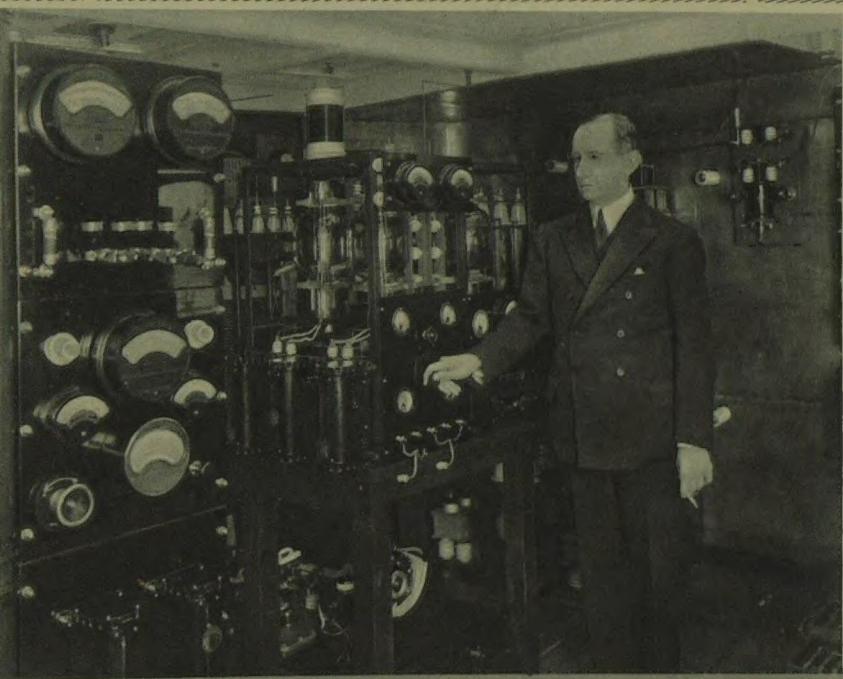
THE MOST FAMOUS OF WIRELESS INVENTORS ABOARD HIS YACHT "ELETTRA": THE MARCHESE MARCONI, WITH HIS WIFE, STANDING IN THE DOORWAY OF THE DINING-SALOON.



THE APPARATUS WHICH MARCONI ARRANGED TO USE FOR SWITCHING-ON LIGHTS AT SYDNEY, OVER 9000 MILES AWAY: THE SHORT-WAVE WIRELESS SET ABOARD HIS YACHT "ELETTRA."



WHERE THE MARCHESE MARCONI HAS LATELY CARRIED ON WIRELESS TELEPHONE CONVERSATIONS FROM GENOA TO SYDNEY, LONDON, AND NEW YORK: THE WIRELESS ROOM IN THE "ELETTRA."



THE FAMOUS "MAGICIAN" OF WIRELESS IN HIS FLOATING "CAVE OF WONDERS": THE MARCHESE MARCONI IN THE WIRELESS ROOM ABOARD HIS YACHT, THE "ELETTRA."

The Marchese Marconi arranged to carry out on March 26 the greatest experiment hitherto undertaken in the transmission of wireless energy, that is, to operate from his yacht "Elettra," anchored at Genoa, a switch in Sydney, New South Wales, over 9000 miles away, that would turn on all the lights at an electrical exhibition there. It has long been possible to send wireless signals to the Antipodes by means of super-stations in England, but this new experiment was the first attempt to transmit enough power to work a switch at that distance. The result was expected to be obtained with the small transmitting short-wave

set (shown above) on board the "Elettra." Simultaneously with the operation of the switch, he arranged for a short message transmitted by him at Genoa to be broadcast in Sydney—an important step in wireless progress intended to demonstrate that every steamer at sea might have a wireless telephone apparatus enabling passengers to communicate verbally with the most distant places. Some days before the experiment of the 26th, the Marchese had been in direct wireless conversation, from Genoa, with the Lord Mayor of Sydney, as well as with London, New York, Buenos Aires, and Rio de Janeiro.

LOCUSTS DESTROYED BY FLAMMENWERFER.

GREAT WAR WEAPONS USED TO PREVENT A PLAGUE OF EGYPT: 900 TONS OF LOCUSTS KILLED IN SINAI AND TRANSJORDAN.

By GORDON WATERFIELD. (See also Illustrations on the Opposite Page.)

PALESTINE, Transjordan, and Egypt's fertile Nile Valley are being threatened with swarms of locusts, coming mostly from the Nejd. These migrations take place, on the average, every twelve to fifteen years; in 1889 a swarm 2000 square miles in extent crossed the Red Sea, and there were movements in 1904, 1915, and 1927. It is not yet known whether this year is the peak of the 1927 invasion, or whether it will be larger next year. It is difficult for those who have not come in contact with these swarms to realise the terrible havoc they cause, and it is fortunately very seldom that they are to be seen in England. In 1928 locusts swept down upon the thick jungle of Tanganyika, and it was felt that not even these voracious insects could make much impression on such luxuriant vegetation. They came, and left desolation. All day in the silence of the forest could be heard the dropping of locusts, as the boughs on which they had been feeding fell away. Therefore it can be imagined what terrible havoc they would effect if they once broke through into the Nile Valley.

Egypt is liable to invasion from two sources, from the south and from Arabia. The swarms from the south are generally bound for winter feeding-grounds in the Libyan Desert, and do not feed while passing down the Nile. Every year locusts move across the Red Sea into Arabia, where nothing is done to keep down their numbers. In some parts the Bedouins look upon them as a good source of food supply, and kill them only to roast them. There is an old legend, too, which says that when the last locust has left the earth, it will be the end of the human race. One of the Pharaohs is described as being very perturbed when, on coming to a new country in his conquests,

the text-books say to the contrary, often breeds more than once a year. If the nymphs are allowed to hatch and mature, they will form such huge and hungry swarms that it will be almost impossible to keep them out of the fertile lands in the Near East.

The Egyptian Government has wisely decided this year to carry the war into the enemy's country, and a miniature warfare is now being carried out in the Sinai Desert, based on the strategy to be found in military text-books. The campaign is organised by the Plant Protection Section of the Ministry of Agriculture, in conjunction with the Frontiers Administration. Eight "batteries" are operating

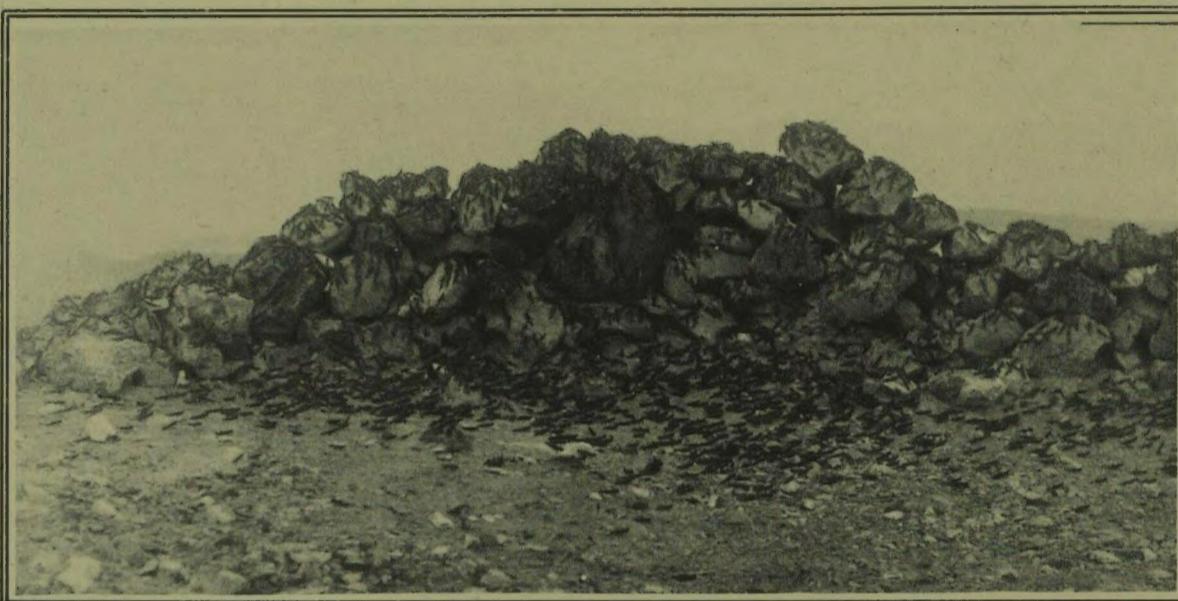
Nile. But, as a result of a battle fought at Kantara, eleven tons of the enemy were killed, while some hundreds were taken prisoner and are kept in cages in Cairo, watched by members of the Plant Protection Section. Another big swarm threatened Egypt, but turned back below Suez and fell into the Gulf. There they were overwhelmed, like Pharaoh's hosts, and their bodies washed up on the Arabian coast.

As far back as Pharaonic times, locusts have been a scourge, but it is only recently that any really careful study has been made of their life and habits. An International Bureau, which is collecting information from all over the world, was formed in London

last year, and the Ministry of Agriculture in Cairo has been making a close study of their habits for some time. One of the problems to be solved is why migratory locusts are produced by non-migratory parents and *vice versa*, since the two types are distinct. The reason, apparently physiological, for the swarming of locusts is another interesting problem. Once a swarm begins a flight, it seems to have a very definite idea where it wishes to go, generally north-west, though it is influenced by the direction of the prevailing wind.

The new edition of the "Encyclopædia Britannica" states that

"the application of the aeroplane for distributing poisonous dusts over the herbage affords great promise, but is yet in the experimental stage." This method has been tried in the Near East, but it is now considered that the flame-guns are more effective. The locusts move only during the day when the sun is hot on their wings, so that they are easily attacked in the night from the ground; while



ROCKS COVERED WITH LOCUSTS: PART OF A TYPICAL SWARM NEAR THE OASIS OF EIN EL GEDARAT.

against the enemy, attacking them with flame-guns (*flammenwerfer*), which throw a flame about seven yards long, and are worked during the night when the swarms settle. The desert Bedouins, in return for rewards, act as spies, and, when information has been received, the mechanised cavalry, or six-wheelers, and the Camel Cavalry, move to the offensive.



BEFORE A FLAME-GUN ATTACK: THE MOST VORACIOUS OF INSECTS AT THEIR WORK
OF DESTRUCTION—LOCUSTS ON VEGETATION.

he found no locusts, and he sent messengers everywhere to look for them, until he was eventually reassured.

Since November last, there has been a constant stream of large and small swarms into the Sinai Desert, and northwards towards Transjordan and Palestine; so far, however, they have been kept out of Egypt. The real danger is after the egg-laying, which is now taking place on a large scale. The female lays about 400 eggs, and, in spite of what

Reports from the Sinai Front show that the enemy have been beaten back all along the line, and, up to date, three hundred tons of them have been slaughtered. In Transjordan six hundred tons have been massacred, and thirty tons of eggs have been destroyed. Roughly, 650,000 locusts go to the ton, so that casualties are on a large scale, and there have been no casualties on the other side. Towards the end of last December, a big swarm came over the Suez Canal, and, it was feared, would reach the

AFTER THE FLAME-GUN ATTACK: "CASUALTIES WERE ON A LARGE SCALE"—LOCUSTS LYING DEAD ON THE "BATTLEFIELD."

to spray vegetation indiscriminately from the air leads to the danger of poisoning cattle, human beings, and insects which are valuable to plant-life. In 1927 aeroplanes were extensively used in Iraq, and on one occasion four machines went up to try and turn a swarm away from the cultivation, but two were very soon forced down, since their engines became clogged with dead bodies. Aeroplanes, however, have been found useful for locating swarms in desert areas.

FLAME-GUNS IN ACTION AGAINST LOCUSTS: "BATTLEFIELDS" IN SINAI.



WHERE "FIVE TONS OF THE ENEMY WERE SLAUGHTERED": TWO FLAMMENWERFER (FLAME-GUNS) IN ACTION AGAINST A SWARM OF LOCUSTS AT EIN EL GEDARAT, CLOSE TO THE BORDER OF PALESTINE.



WAR ON LOCUSTS IN THE BEAUTIFUL OASIS OF EIN EL GEDARAT: OPERATIONS WITH A FLAME-GUN AMONG THE UNDERGROWTH - SHOWING THE TUBE CONNECTING THE GUN WITH A CYLINDER WHICH THE MAN ON THE LEFT CARRIES ON HIS BACK.

One of the most devastating of the Plagues of Egypt has again, of late, been threatening the Valley of the Nile, as described in Mr. Gordon Waterfield's very interesting article on the opposite page, with the accompanying illustrations, given there and on this page. Modern military science, however, has provided a means of preventing such invasions unknown to the Pharaohs. Mr. Waterfield writes: "The miniature warfare which I describe as taking place in Sinai will continue for about another six months. The photographs have only just come to me, and are hot from the battlefields. . . . On February 21 an action was fought near Ein el Gedarat, a beautiful oasis close to the Palestine border,

and five tons of the enemy were slaughtered during the night as a result of a surprise attack. The photographs published here (and those accompanying the article on the opposite page) were taken during operations carried out on February 26, and show the flame-throwers in action. The eggs are buried in the earth in cylindrical form, being pushed into the ground by the locust's tail. One of the methods of destroying egg areas is to plough the land and turn up the eggs to the rays of the sun. This is being done in Sinai wherever areas have been found. When the hoppers, or nymphs, who have escaped are hatched, poisoned food will be laid down ready for them to eat."

The World of the Kinema.

By MICHAEL ORME.

COMMANDER DYOTT'S HUNTING PICTURE.

THE extraordinary pitch of courage and cunning attained by those intrepid travellers who supply us, the arm-chair adventurers, with all the thrills of the chase and all the experiences of the pioneer would seem to have touched the zenith

It has, moreover, been found necessary to retain a musical accompaniment as well as the vocal one. All the more, then, is it imperative to reduce the "lecture" to essential elucidations. But, skilfully handled, this form of personally conducted tour opens up new vistas for the talking-film.

To return once more to the picture itself, Commander Dyott has avoided—and, I think, wisely—the fictional element, the invented drama, which has been steadily creeping into this type of film. He gives us a straightforward account of an expedition which embraced a large area of India's jungle and swamp, with, by way of variety, a few picturesque peeps of city life and religious fervour. But once again the elephant is the real hero of the picture. The elephant, gigantic, primeval, moves with colossal dignity across the screen, in turn ominous and majestic, negotiating cross-country obstacles and obliterating the trees that dare to obstruct his royal path with the blind, cold passion of a military tank; the wise, benign, and awe-inspiring elephant. The earlier chapters of this hunter's tale are devoted to the tracking-down of

a "rogue" elephant, an unruly and ill-natured beast, turned out of the herd by the autocratic females who rule the roost in elephant-land, and devoting its solitary life to a career of malice until the Government bestows upon him his unenviable sobriquet. Then, indeed, every man's hand is against him, and a bullet generally puts an end to his mis-spent energies.

The "shots" of the wild elephants are no less impressive than the later and intensely interesting revelation of the trained elephants' intelligence and activities. Then, in conclusion, comes the sensational tiger-hunt, wherein a great circle of elephants, fully a hundred strong, gradually closes in on the kings of the jungle, forcing them at length into the open. This relentlessly tightening strangle-hold of the great beasts, fearing their quarry, yet obedient to the mahouts' commands, is one of the most dramatic

"AT THE VILLA ROSE": A SPIRITUALISTIC SÉANCE FOR THE BENEFIT OF THE CREDULOUS AND WEALTHY MME. D'AUVRAY.

From left to right are seen Miss Norah Baring as Celia Harland, Miss Violet Farebrother as Helen, and Miss Barbara Gott as Mme. d'Auvray.

with each new travel or hunting picture that comes along. The camera has been pushed to the very threshold of the hidden lairs where wild beasts lurk. Is there a creature left that has not, all unwittingly, posed for his portrait within a yard or two of an artfully camouflaged lens? Does the jungle still guard an unsurrendered secret? The diligent picture-goer would be inclined to answer in the negative, were he not to recall in time the surprises sprung upon him in the past. Thus Commander G. M. Dyott, the English airman, pioneer, and expert photographer, whose pictorial record of a hunting expedition has recently come to the Palace Theatre under the name of "Hunting Tigers in India," has actually found it possible to rival the sensational climax of "Simba," a picture which, in its finely-conceived crescendo of suspense and excitement, may still be held to represent the high-water mark of "animal" pictures, though it probably owed a little more to fiction than does the unvarnished story of Commander Dyott's film.

"Hunting Tigers," which, like "Simba," was produced under the auspices of the American Museum of Natural History, contains not only an element of freshness in its incidents of the hunt, but claims attention on account of the running commentary, synchronised with the picture, and spoken by Dyott himself. The film has really become a "talkie," albeit in the nature of a monologue. The innovation in itself is an excellent one. The idea of reviving the old-time lecturer with his lantern-slides in this modern, and infinitely more effective, fashion, thus superseding the explanatory captions of the travel-film, should form the basis of a very attractive entertainment. But in the case of the present picture zeal has unfortunately outstripped discretion. Not only is the stream of commentary unbroken, and consequently monotonous, but the speaker, instead of confining himself to a few illuminating remarks, actually describes down to the smallest details happenings which are being shown on the screen. It is surely not necessary to tell us that "two dogs are playing at his feet," when we see the two dogs plus the feet with our own eyes. The effect is rather that of those irritating persons, well known to us all, both in the theatre and in the kinema, who insist on describing to their companion in a loud whisper all that is taking place on the stage or the screen.

with a musical accompaniment in spite of the fact that Dyott himself provides a running commentary. This would seem to furnish a further proof, if proof were needed, that the moving picture still relies on music to enhance its effects, even with the addition of the spoken word. Moreover, the most popular "talkies" have all been of the singing variety, and producers, alive to the appeal of music in the kinema, have embraced every opportunity for the introduction of song. Hence, as we know, the avalanche of "back-stage" stories, hence the inclusion of night-clubs and jazz-parties, or any sort of party that gives an excuse for song. The "back-stage" story having been repeated *ad nauseam*, we have now entered the era



"AT THE VILLA ROSE": A SPIRITUALISTIC SÉANCE FOR THE BENEFIT OF THE CREDULOUS AND WEALTHY MME. D'AUVRAY.

From left to right are seen Miss Norah Baring as Celia Harland, Miss Violet Farebrother as Helen, and Miss Barbara Gott as Mme. d'Auvray.



A. E. W. MASON'S "AT THE VILLA ROSE" AS A TALKING FILM PLAY: MR. AUSTIN TREVOR AS HANAUD, THE DETECTIVE, AND MISS NORAH BARING AS CELIA HARLAND.

"At the Villa Rose," which is a Twickenham Film Studio production, is being shown at the Capitol.

of musical comedy—mostly of musical-comedy successes transferred from the theatre to the screen. Soon we shall be getting a surfeit of these, as we did

of the "back-stage" story, and, furthermore, the technique of the musical comedy, designed primarily for the stage, is not entirely satisfactory in adaptation. There is something in its relationship to realism which does not mingle with the medium of the films. Lubitsch seems to have found the solution in the charming artificiality of "The Love Parade," and at the same time to have indicated the need for musical comedy or operetta, or even—why not?—grand opera, written and composed for the screen. The sound-recording apparatus is rapidly advancing towards perfection. In that somewhat ill-blended combination of song and romance, "The Loves of Robert Burns," the most notable feature, apart from the singing of Joseph Hislop, was the fine recording of his voice. Surely this should be an encouragement to composers of real distinction to take the sound-film into serious consideration. Unfettered by the scenic limitations of the stage, able, by the grace of the camera, to invade at will the realms of fantasy, the composer, it seems to me, should find inspiration in the Art of the Kinema beyond the limits of the ubiquitous theme-song.

The advent of mechanical music has caused much outcry among musicians. Let them harness it to their chariots and invade the screen, where the ideal operatic conditions await them, even to the possibility of supplying their heroes and heroines, physically suited—oh, miracle!—to their respective rôles, with golden-voiced "doubles" behind the scenes.



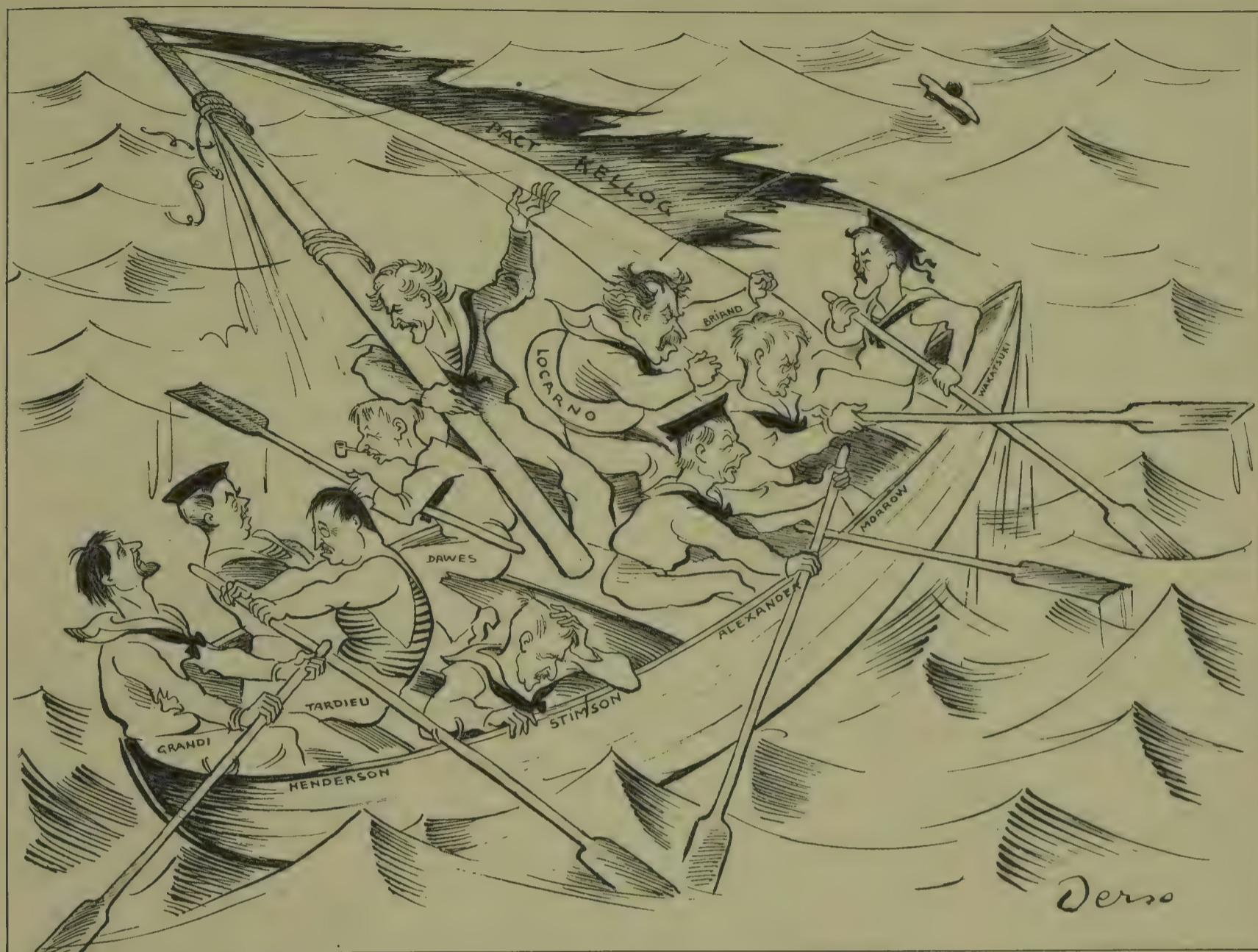
"AT THE VILLA ROSE": THE INTERROGATION OF CELIA HARLAND AFTER THE MURDER OF MME. D'AUVRAY.

moments I have yet encountered in the sphere of what may be called "natural drama."

MUSIC AND THE TALKING-PICTURES.

I have said in my previous article that it has been found necessary to supply "Hunting Tigers in India"

"A POLITICAL CONFERENCE CAN'T BE A FAILURE": DERSO EXPLAINS.



MACDONALD: "IF YOU ARE NOT PULLING TOGETHER, WE NEVER GET THERE. . . .!"

"Derso," the "traveller-cartoonist of the International Conferences," whose witty sketches and comments will be recalled by our readers as having appeared in this paper on February 22, is still in attendance at the Naval Conference and has not lost his "touch," despite an atmosphere of disappointment. He remains an optimist, in fact; for, he explains: "A political Conference can't be a failure. One can lose a battle; one cannot lose a Conference." Here are his latest sketches and his (unedited) notes.

IN the early historical days of the Conference—I presume you know that whenever a statesman sees another statesman it is a historical event—well, in these days I made my first tour in the hotels, where the delegations were staying; in one of those historical places I saw the following notice:

The honourable delegates who desire to take part on the Grand National are requested to book their tickets through the Porter.

It was January. "Gouverner, c'est prévoir." To

govern means to foresee. This hotel is well governed was my first thought, and when the managing-director in January had foreseen that the Conference will not finish until the end of March, I trusted him. So I booked my ticket for the Grand National, although the notice was not directly addressed to me. From that moment I became the most optimistic observer of the Naval Disarmament Conference. A man who has a ticket for horse races in his pocket is an optimist in all circumstances.

Two months have passed since the historical moment when I booked my ticket, two months full of dramatic events: crisis after crisis! A French Government fell, another was formed; delegates had sunken suddenly like submarines; other delegates emerged and booked hastily their tickets! M. Tardieu and M. Dumesnil come and go, and return, beating the French Channel-crossing record! Signor Mussolini, sitting on a black horse, declares before an enthusiastic Fascist grand council that his naval-power is not smaller than M. Briand, who only is capable of sitting in a large fauteuil! Mr. Stimson is rumoured to be sea-sick in Stanmore House, and the World Press announces the catastrophic end of the Conference—and I still remain optimistic. There is no danger, and nothing will happen until the Grand National is run!

At the moment I write only a few hours separate me from the Grand National. After a great race much optimism is shattered. What will happen after? Now, if I prophesy, may be that you say: we cannot trust a man whose optimism and frivolous philosophy is based on a horse-race ticket. If I do not so, you can say: he is afraid that coming events defy all his theories.

Well, I will tell you my opinion: *A political Conference can't be a failure.* One can lose a battle; one cannot lose a Conference. For ten years I took part in hundreds of international political conferences, and I can assure you that everybody who took part in them—Ministers, delegates, diplomats, diplomatic correspondents, their ladies and their secretaries, the hotel managing-directors, the waiters, the bar-keepers—everybody looks victorious. Sometimes a head of a delegation arrives at the Conference as a Prime Minister, and returns after as leader of the opposition—but not vanquished. The next conference will justify him and his policy. Because, you know, a political conference

ends only for to start a new one. We are living in the era of international conferences, and for this purpose people of all nations and colours are just now building up a great temple in Geneva. The architects showed me the plan: there are so many great "Salles" that people could hold 5-6 parallel conferences, even if they start all at the same time. I know also the priests of this temple: they are the greatest technicians of conferences in the world, and capable to assure the continuity of the discussions for many, many years. And, they do their best for this purpose. Let us be logical. Supposing for a moment that here in London the greatest problems of the world would be arranged and settled by a group of super-statesmen. If such a conference could be possible, it would be a great failure. That would be simply disastrous.

Humanity, including the political cartoonist, need fifty years more of conferences in which all the old-fashioned statesmen and war-bred politicians of all nations paralyse each other's efforts, and the whole conception of to-day's statesmanship will be demolished. In fifty years, I will be a right honourable old caricaturist with a long white beard, so that the young delegates of the forthcoming generation can look upon me as on a veteran statesman, and then, condescendingly, I shall propose to them to hold a conference—for the limitation of political conferences.

DERSO.



"M. TARDIEU AND M. DUMESNIL COME AND GO."



"M. BRIAND . . . SITTING IN A LARGE FAUTEUIL."

BOOKS OF THE DAY.

THIS week I had thought of restricting my remarks to a little group of books by or about women, which have been gradually accumulating on my table; but, owing to the claims of new arrivals, I fear that, after all, there will creep in a certain taint of masculinity. New books reach me in such swarms that, do what I will, I find it quite impossible to give them all "a show." Some must, perforce, be content with honourable mention.

I have encountered a good many volumes of reminiscences in my time, but none that I remember so teeming with celebrities of our period as Ella Hepworth Dixon's entertaining book, "As I KNEW THEM." Sketches of People I Have Met on the Way. With twenty-eight Illustrations (Hutchinson; 21s.). Although the author's name is so well known, I rather feel that she might have been wise (remembering the Biblical phrase about a "generation which knew not Joseph") to accept certain advice mentioned in her preface. "A literary expert," she writes, "said to me the other day, 'You must write a page or two to say who you are, and why you met so many interesting people; my experience is that nobody knows anything.' It may be true (she continues), but it is to me distasteful to write about myself, except in regard to my priceless friendships and to my singularly happy working life." She does, however, go so far as to recall that she is a daughter of the late William Hepworth Dixon, once Editor of the *Athenaeum*, and author of many books. His daughter's memories range from her childhood in late Victorian times to the present day, and she has the faculty of making her pen-portraits delightfully life-like.

Seeing that a woman's postscript is supposed to contain the pith of her letter, it may be well to add that in her *envoi* she writes: "I have not attempted to put any of the people I have known into their proper niche—or even on a shelf—but only to set down, while they were fresh in my memory, certain traits of famous men and women who will be remembered in the coming years. . . . For the rest, except for its noise and unnecessary speed, I feel at home in the modern world, with its absence of hypocrisy, its broader outlook, its deeper sympathy, its collective conscience. The revolution effected by the higher education of women, their attitude to citizenship along with men, is a change such as the world has not yet seen. May they prove worthy of their privileges."

Two chapters in the book just mentioned form a link with my next—one of them headed "Some Actresses," and the other describing a meeting with Sir Arthur Sullivan, "a kindly little man with blue-grey eyes, mutton-chop whiskers, and a most engaging smile." Hence I pass naturally to the "LIFE AND REMINISCENCES OF JESSIE BOND," the Old Savoyard, as Told by Herself to Ethel MacGeorge. With fifteen Illustrations (Lane; 7s. 6d.). This very charming little autobiography carries me back to the evening when I first saw "The Mikado," with Grossmith as Koko, Rutland Barrington as Pooh Bah, and Jessie Bond as Pitti Sing. "A generation has arisen (writes the author) that knows not Jessie Bond, and she feels that she must apologise for making yet another public appearance, after an interval of more than thirty years. But—the last of the old Savoyards, one of those who played on the opening night of 'Pinafore'—have not her memories the power of recalling, if only for a moment, visions of a bygone day: the struggles and triumphs of those great spirits with whom she daily walked and talked, an echo of the song and laughter, the wit and wisdom, of the past?"

Talking of "The Mikado," I may note that Jessie Bond has some fault to find with the "jazz spirit" that has entered into modern interpretations of that and the other operas. "Who, I want to know," she says, "intended that the Mikado should prance about like a madman, hissing out his lines like a serpent? Never Gilbert! The very thought would make him turn in his grave. Never poor Dick Temple! The raving monster we so often see now is not one bit like the suave and oily Mikado he created at the Savoy. . . . When he spoke of 'boiling oil' he did not shriek like a fury. The lurid words seemed just to drop off easily from an oily tongue. That was where he was so much an artist. He knew that the real humour was in Gilbert's words, and he had no need to force it out."

This passage reminds me of a denunciation of Gilbert as "essentially cruel" which I quoted in noticing a recent volume of essays by Sir Arthur Quiller-Couch, and it seems only fair to put in a word in Gilbert's favour by one who knew him so well. Jessie Bond was, of course, like all the old Savoyards, involved in the great split that divided the

principals. Evidently she was torn two ways, but on the whole her sympathies were with Gilbert, and her own subsequent break with the company was due to a dispute with Sullivan because he blue-pencilled the best of the part written for her by Sydney Grundy in "Haddon Hall."

"Gilbert," she writes, "has come in for much criticism lately that I think unjust; he was quick-tempered, often unreasonable, and he could not bear to be thwarted; but how anyone could call him unamiable I cannot understand. Those who do, I think, can never have known him personally. . . . In my opinion Gilbert was the greater man (*i.e.*, than Sullivan), for he was the originator and inspirer. He always had a picture of the whole play clear in his mind before ever it came to rehearsal; he was indefatigable."

Another theatrical autobiography has a link with Miss Ella Hepworth Dixon's book in the person of a famous

the Holborn Empire on Jan. 12, 1903. He writes an amusing account of the various amateurs he engaged to impersonate the bully whom the muscular cleric encounters outside his church.

Concerning one of them, Jack Wayho, "a very rough diamond," described as a "kerb-stone fighter," we read: "One night . . . Jack was over-enthusiastic; having to floor me with a preliminary punch to the chest, he mis-calculated, slipped down, and swung his fist to my ear. When I eventually staggered up, the audience was shouting in great excitement, thinking I was down for keeps. I could see dozens of Wayhos. He was very upset—even tearful—when he saw blood coming from my ear; we sparred again, and he evidently forgot all pre-arrangements, for he whispered: 'I'm sorry, Guv'nor; what's next?' Having gradually recovered, and the visionary dozens of Wayhos dissolving into but one, I replied

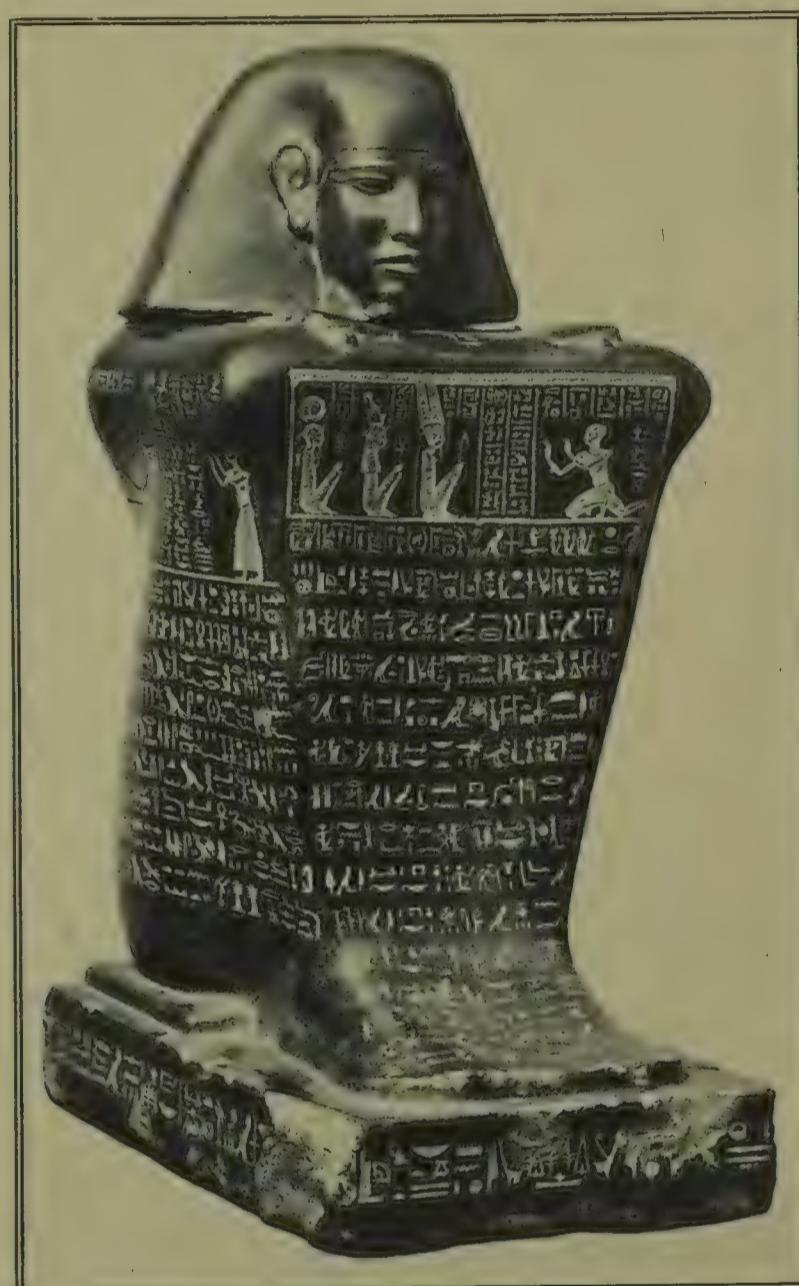
'This!' and sent with un-Christianlike feeling a right swing to his jaw which dropped him on to a group of ornamental coloured electric bulbs just outside the proscenium. The bulbs exploded. Wayho seemed dazed, and made use of one of the most extraordinary phrases I have ever heard: 'Gawd stone me over the 'urdles!' Groggily he came at me again, and the rest was go as you please. The audience was frantically excited." "The Fighting Parson," it may be added, has since found fame in the political arena, having become a Deputy in the Jersey Royal States Assembly. His later chapters turn an unwonted spot-light on Jersey laws and customs.

One word in the title suggests an affinity between Mr. Gray's book and "VAGABONDS AND PUPPETS." By Walter Wilkinson (Bles; 7s. 6d.). Of the author's previous work, the late Mr. D. H. Lawrence wrote, "To me a book like 'The Peep-Show' reveals England better than twenty novels by clever young ladies and gentlemen." Here again Mr. Wilkinson takes the open road, with a "Punch and Judy" show of his own devising, and he wanders with it through Southern England. His story of his adventures provides rare and refreshing entertainment. He does not strive for popularity, calling wireless "an abomination" and Oxford "a stupid place" which took a hundred years to raise a statue to Shelley. Has he, I wonder, read "Thyrsis" and "The Scholar Gipsy"?

Next comes a second and concluding instalment of that quaint example of eighteenth-century reminiscences, "RETROSPECTS OF DOROTHEA HERBERT," 1789-1806. With Coloured Frontispiece (Gerald Howe; 7s. 6d.). The first volume, which I remember noticing here, covered the years 1770 to 1789, and told of the writer's childhood and youth and an incipient love-affair. In the second volume the love-affair develops, but not to a happy ending. The book gives a curious picture of social life in Southern Ireland at a period when tea-parties, balls, and race-meetings combined with duels and "Rebel" outrages to form the chief events of local interest. All the "gentlemen" seem to have been very quarrelsome. The author's style is a blend of sentimental *naïveté* and a hectic virulence, especially bitter in her account of her faithless lover and his spouse and of the ill-treatment that she suffered herself from malignant relatives.

And now—as a library list by way of *envoi*—let me name some other notable works of feminine interest that have hitherto escaped my net. Art claims an addition to the series, Masters of the Colour Print—No. 7, "BRESSLERN ROTH." Eight large Colour Woodcuts of Animals and Birds. With Introduction (Studio, Ltd.; 5s.). Poetry presents "FIRST VERSES" by Hilda Trevelyan-Thomson (George Roberts; 3s. 6d.), which contains some appealing poems inspired by personal bereavement. Autobiography provides "THE INTIMATE JOURNAL OF GEORGE SAND." With Preface by Aurore Sand (Williams and Norgate; 12s. 6d.), and "THE COUNTESS TOLSTOY'S LATER DIARY," Illustrated (Gollancz; 12s. 6d.). Biography yields "EMILY BRONTË." By Charles Simpson (Country Life; 15s.), the result of fresh research, beautifully illustrated (partly in colour), and specially interesting in view of recent news about a proposed sale of the birthplace of the Brontës at Thornton, Bradford. Historical and psychological research is represented by a reprint of "WOMAN: A VINDICATION." By Anthony M. Ludovici (Constable; 7s. 6d.); "MORE STAGE FAVOURITES OF THE EIGHTEENTH CENTURY." By Lewis Melville. Illustrated (Hutchinson; 21s.); and "THE SALON." Its Rise and Fall. Pictures of Society through Five Centuries. By Valerian Tornius. Translated by Agnes Platt. Illustrated (Thornton Butterworth; 21s.). A regiment indeed! but I shun the epithet "monstrous."

C. E. B.



AN EGYPTIAN ANTIQUITY SOLD BY AUCTION FOR 2300 GUINEAS: A FIGURE OF A SQUATTING SCRIBE NAMED WERTEHUTI.

This unusually fine figure dates from the 26th Dynasty. Its total height is 26 inches. The catalogue described it as follows: "A Figure of a Squatting Scribe Named Weretehuti, in black basalt, inscribed all round. The head is broken off, but is part of the figure." Weretehuti, apart from various priestly offices, was scribe of the treasury of the temple of Amun, and sculptor and chief artist of the temple. He inherited all his offices from his father.—[By Courtesy of Messrs. Christie, Manson and Woods.]

actress who recently celebrated her eighty-first birthday. "Dame Madge Kendal," we read in that volume, "is perennially young, witty, and entertaining. . . . Mrs. Kendal was unique among English actresses inasmuch as you could hear, at the very top of a theatre, every whisper she uttered." This brings me to "VAGABOND." By "The Fighting Parson" (George Gray). With an Introduction by Dame Madge Kendal. Illustrated (Heath Cranton, Ltd.; 12s. 6d.). Mr. Gray was formerly a member of the Kendals' company on two American tours, of which he has many diverting stories to tell. In those days "Dame Madge," whose "Foreword" is a letter to the author reproduced in facsimile, had her own nickname for him. Because of his versatility in emergency, she dubbed him "Whiteley."

The sub-title of Mr. Gray's book refers, of course, to the famous sketch, "The Fighting Parson," of which he was author and producer, and in which he played the title-part with immense success. It was first given at

ANOTHER "SYMBOL OF OUR TIME": THE SPIRAL IN ARCHITECTURE.



THE WINDING STAIR, AS SEEN FROM BELOW: AN UPWARD VIEW INSIDE THE CLOCK-TOWER OF ST. PAUL'S.

In previous numbers we have published, from time to time, several very striking photographs illustrating the complexities of modern mechanism, giving to each the general title of "A Symbol of Our Time." If St. Paul's Cathedral is hardly symbolic of this century in the same way as the engine-room of the "Europa" (the subject given in our issue of March 1), yet it certainly belongs to our time in the wider sense of modernity, and it is of immediate topical interest in view of the approaching completion of the work of restoration and of the reopening of the cathedral for services, which has been arranged for June 25. At a meeting held in the Deanery on March 20 was presented

the ninth report of the Works Committee appointed in March, 1925, to carry out the recommendations of the Commission of Architects and Engineers, for the strengthening of the piers supporting the dome. The report stated that the reinforcement and grouting of the piers was now finished, and defective masonry had been repaired; the organ and choir-stalls, temporarily removed for this work to be done, were in course of re-erection and would be completed by the end of April; and the final work to the choir-stalls and cleaning down would be concluded by the end of May. This would complete the whole work of restoration in those parts of the building used for services.

PUBLIC interest in the application of scientific methods to the detection of crime, as in the chemical treatment of paper, and in many other ways, has lately been reawakened. In this connection, the series of articles on police laboratory methods, by Mr. H. Ashton-Wade, given in our pages during 1928, and also one in which he collaborated with the late M. Edmond Bayle, published in our issue of Sept. 21, 1929, a few days after M. Bayle had been shot dead by an assassin on the stairs of the

around the rent in a garment caused by a bullet, the projectile having left enough metal for a spectrophotometer to be able to indicate its nature; or when traces of paint found on a jemmy are, by the same method, recognised as being identical with the paint of a battered-in door; or when optical methods bring their overwhelming testimony to bear, establishing identity between the substance that has been used to tamper with a blotting-cheque, and that which stains a piece of blotting-paper taken from the dwelling of the accused.

It is, therefore, necessary to resort to the most delicate methods of analysis, and the most important among them is spectral analysis. It is well known that the radiations emitted by a body, vapourised in an electric spark, characterise that body. For example, let us imagine that we wish to find out whether a certain mineral particle contains lead. It suffices to place a part of it in an electric spark, and to direct the light emitted by it on to a spectrograph (Figs. 1, 2). The image of the spark is projected through a lens, so as to assure sharpness at parallel edges, several hundredths of a millimetre apart. The rays that pass through the tissue reach a prism which separates the complex light into a series of rays of different colours and intensity, which appear like strips, side by side, when recorded on a photographic plate. Each of these strips discloses one of the substances vapourised by the spark.

The particle under examination contained lead, there would be found, on the developed plate, the spectral strips of the lead.

SCIENTIFIC SKILL AS APPLIED TO DOCUMENTS.

It is difficult to estimate the amount of harm done to the public by forgers. The only accurate document that we possess is the League of Nations' investigation designed to help us in judicial investigations. We shall now proceed to examine the results we owe to these instruments in the expert treatment of documents.

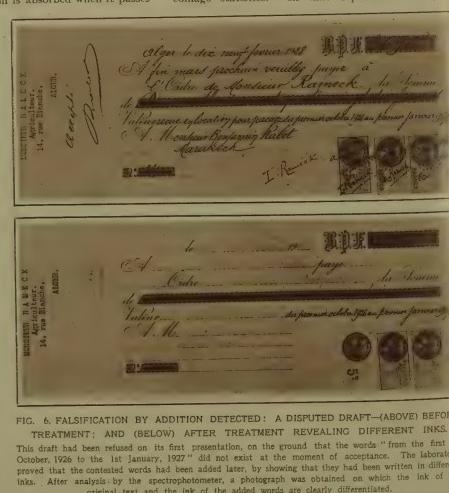


FIG. 1. THE PRINCIPLE OF SPECTRAL ANALYSIS: A DIAGRAM OF THE OPERATIONS PERFORMED BY THE APPARATUS SHOWN IN FIG. 2.

The particle under analysis is placed on one of the two electrodes between which the high-frequency spark strikes. The radiations emitted are received by the spectrograph, which distributes them according to their wave-lengths and in the form of small strips, on to the photographic plate. By reading the negative so obtained, it is possible to identify the strips, and, in consequence, the elements contained in the subject of the experiment.

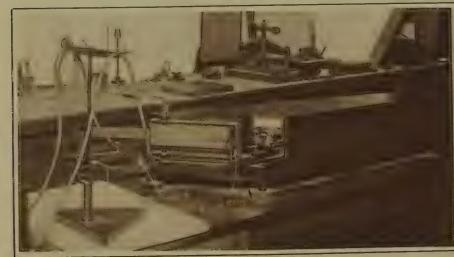


FIG. 2. THE SPECTROGRAPH APPARATUS IN USE: THE INSTRUMENT WHOSE PRINCIPLE IS SHOWN IN FIG. 1.

The spark striking between the electrodes is shown as a small white spot on the left. The lens is seen a little to the right of the spark.

Palais de Justice in Paris. M. Bayle was the successor of Berillon, the famous identity expert, and as Director of the Anthropometric Department of the Paris Sûreté, had charge of the finger-prints and descriptions of 300,000 criminals. He had helped to bring to justice many murderers, including Landru. The following article is partly from his pen.

SCIENCE IN THE SERVICE OF TRUTH.—I. NOVADAY there is no longer anything surprising in the association of the laboratory with criminal research, and we are growing used to the idea that legal proceedings may involve a certain amount of investigation of a scientific order. However, that idea is still somewhat vague, especially among the general public, whose conception of the nature of that association is derived mainly from detective stories. That is, perhaps, due to the fact that the science on the subject is itself still restricted, as the laboratory-notices and the communications made to scientific bodies rarely penetrate to the outside world.

The object of this article is precisely to give our readers an idea of the present state of this subject by describing the diversity and value of the means that the laboratory places at the disposal of the law. What, then, are the principal methods of detection? It is most convenient to have to arrive at an identification by means of infinitesimal quantities of matter; that is, the chief difficulty to be surmounted.

Our readers know that, for a long time past, criminals with rubber gloves, and forgers possessing the complete chemical outfit of colouring and de-colouring matter, use every possible means to avoid leaving any clue in their wake. So, too, are involuntary, and, for that reason, most meticulous trace-leavers. There are some, the less genuine *pâtes de constat*, that it is the task of the expert to elucidate and identify. Luckily, the scientific instruments of our laboratories—infinitely more sensitive than the human eye—are able to supply the shortcomings of our senses; for instance, when

spectral analysis is finding in out and measuring how much of the radiation is absorbed when it passes

through a solution of the substance under observation. Let us suppose that we take as our source an incandescent electric lamp. Normally, on coming out of the spectrograph, it gives a spectrum formed not of defined strips, but of a continuous spectrum where the colours merge into the other skin to a rainbow. If, whilst the rays issue from a lamp, we interpose a tank containing the solution to be studied, there will appear dark strips characteristic of the substance in the solution.

The instrument utilising these phenomena is a spectrophotometer, which, by an ingenious use of shafts of light and Nicols prisms, allows the observer to see all the parts of the spectrum in superposition, and so measure the absorption of the liquid for all the wave-lengths.

As before, the photographic method is used to register the

FIG. 6. FALSIFICATION BY ADDITION DETECTED: A DISPUTED DRAFT (ABOVE) BEFORE TREATMENT AND (BELOW) AFTER TREATMENT REVEALING DIFFERENT INKS

This draft had been falsified on its first presentation, on the ground that the words "from the 1st October, 1926 to the 1st January, 1927" did not exist at the moment of acceptance. The laboratory proved that the contested words had been added later, by showing that they had been written in different inks. After analysis by the spectrophotometer, a photograph was obtained on which the ink of the original text and the ink of the added words are clearly differentiated.

SCIENTISTS AND CRIME:

From an Article by the late M. EDMOND BAYLE,

the famous French Detective, and M. AUGUSTIN MACHE.

results, and it is particularly useful when extending research into the ultra-violet region, where the high-frequency ultraviolet rays are not visible by themselves, even, however, generate visible light and, accordingly, bring a powerful aid to judicial investigations. It is a fact that many substances, when caught in darkness by ultra-violet rays, become luminous. This phenomenon, denoted fluorescence, may be observed in many different bodies such as paper, certain colouring matter, quinine, and so on. Materials appear to be fluorescent in the same manner, and present the same effect in daylight, are not distinguishable. Such is the case of cocaine and novocaine, which may be identified without any chemical analysis, as of the two substances, only novocaine is fluorescent. The source of that ultra-violet light is no other than the well-known mercury vapour-lamp, which is adapted for the purpose.

Another method, which has its place in the investigation of the faking of documents, is founded on the measure of the electric conductivity of the solutions. Pure water is hardly conductive at all but a pinch of salt dissolved in that water greatly increases its conductivity. The phenomenon would come into play when we have to compare the quality of paper in soluble salts. For that purpose we should use an instrument derived from the classic Wheatstone bridge. To gain a knowledge of resistance, but in the presence of current, which takes place when a continuous current traverses a solution, we are compelled to use alternating current produced by a Rubenkorff coil. For this purpose we use a loud-speaker installed in the circuit through the medium of an amplifier with valves, similar to that used in wireless. The illustrations (Figs. 3 and 4) show the connections and accessories. The resistance is measured in very small amounts. The current flowing along the stretched wire is controlled by a sliding contact (cursor) until the loud-speaker ceases to emit sound; an ordinary reading then gives the required amount of the resistance. In this manner it is possible to determine, for given experimental conditions, variations of resistance corresponding to the introduction into the measuring vessel of quantities of matter corresponding to 1/1000 of a milligramme.

We have made a survey of the principal instruments designed to help us in judicial investigations. We shall now proceed to examine the results we owe to these instruments in the expert treatment of documents.

It becomes coated with a layer of non-uniform matter, and this lack of homogeneity shows itself in local attack on the surface. But the interest lies not so much in revealing that attack as in reviving the original text. With a scratched-out text, the operation is difficult. On the contrary, in the case of a washing out, it is often possible to make the original text reappear. Accordingly, if we suspect a washing out we first examine the document by "Wood" light, which often reveals a certain amount of fluorescence in the part of the paper where the colouring matter has taken effect. If that difference is not evident, we cut some fragments of paper from the doubtful area of the document, and others from an area that has not been submitted to any washing out. We then have these pieces soaked, each one in the same amount of distilled water, contained in as many small quartz containers, all conditions of temperature and duration of immersion being identical. Then we compare the conductivity of the different soaking-waters. If there has been any washing out, either there remains on the paper enough mineral matter brought by that washing out for the conductivity of the solution to be different from that affected by the intact paper, or the washing out has carried away part of the mineral load of the paper, and we again encounter a palpable difference of conductivity.

Having in this way made plain the fraud, we shall now try to reconstruct the erased context. For this we shall have to resort to the phenomenon of fluorescence. The ink is slightly fluorescent, whereas the metallic matter employed in the

composition of the ink is not. When the forger "washes" some writing he discolors the ink, but he still leaves the metallic substation in the paper. So it is easily understood that, when the washed document is exposed under "Wood" light, the original text will appear darkly outlined against the fluorescent background. It sometimes happens that this treatment is insufficient, especially in the case of inks containing no metallic element, such as colouring inks. We then have to employ a more delicate method—the tinting process.

Chemical washing generally performed with oxidising solvents brings about a difference of surface oxidation of the cellulose between the parts protected by the ink and those that are not. Now, certain colouring matter fixes itself more readily on to the more oxidised parts of the paper. Therefore, theoretically, a simple test should show the text up against a dark background. Actually, the paper absorbs the colouring matter for the writing to detach itself from the background, so we then resort to the following subterfuge: we employ a

photometer with which we trace the absorption curves peculiar to each ink; but here a little modification must necessarily be applied to the instrument, as has already been described. In fact, it is no longer the light passing through a solution that we have to study, but light passing through the inks strokes after the paper has been made transparent in this area by means of a drop of Canada balsam. By this method, it is possible to determine

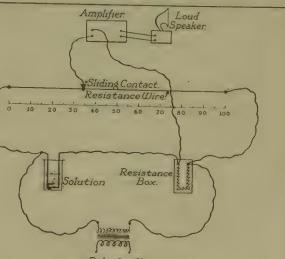


FIG. 3. A DIAGRAM OF THE "RESISTANCE" METHOD USED FOR REVEALING FRAUDULENT TREATMENT OF A DOCUMENT.

First the measure is taken of a certain volume of bi-distilled water in which has been soaked a small piece of paper cut from the suspected part of the document. Then the measure is taken of a piece of the same exhibit in a non-suspected part, also soaked for the same length of time in a like amount of similar bi-distilled water.

Je soussigné Monsieur Lestrange reconnaît avoir reçu la somme de *trois mille francs*, de Monsieur GIRARD, cultivateur à La Loupe, pour le dédommager du préjudice causé par ce dernier

FIG. 5. FALSIFICATION BY ERASURE DETECTED: AN EXAMPLE BEFORE AND AFTER CHEMICAL TREATMENT.

This receipt, of which the beginning is here seen (above, before treatment and below, after treatment) was contested by the payee, who declared that he had only received 250 francs. The laboratory proved, by using metallic vapours, that nothing had taken place at the spot where the sum received had been specified, and, later, even disclosed the traces of a first pencil mark comprising the word "five."

fluorescent, colourless matter and examine the document by "Wood" light. Then the text appears darker than the background and almost disappears. The colouring matter seems to have lost its fluorescence by its combination with the ink of the spot where formerly were the ink-marks. The last case that may present itself is that of falsification by addition or superposition (Fig. 4). Usually, the ink used for the falsification would not be the same as that used for the drawing-up of the original instrument and the falsification would be proved if it could be demonstrated that the ink of the suspected part is different from that of the context. To demonstrate this difference we call upon the spectro-

FIG. 4. THE RESISTANCE-MEASURING APPARATUS. FOR TESTING DOCUMENTS. IN USE: THE INSTRUMENT DEMONSTRATED IN FIG. 3. The graduated ruler with its stretched wire is shown in the foreground. The loud-speaker that emits sound until the instant when the exact amount of resistance is measured is seen at the top of the illustration.

FIG. 5. A photograph showing a document before and after chemical treatment. The top part shows the original document with a faint "five" written over the "three". The bottom part shows the document after treatment, where the "five" is clearly visible.



FIG. 6. FALSIFICATION BY ADDITION DETECTED: A DISPUTED DRAFT (ABOVE) BEFORE TREATMENT AND (BELOW) AFTER TREATMENT REVEALING DIFFERENT INKS

This draft had been falsified on its first presentation, on the ground that the words "from the 1st October, 1926 to the 1st January, 1927" did not exist at the moment of acceptance. The laboratory proved that the contested words had been added later, by showing that they had been written in different inks. After analysis by the spectrophotometer, a photograph was obtained on which the ink of the original text and the ink of the added words are clearly differentiated.

FIG. 7. THE SIGNATURE OF A DELACROIX DRAWING REVEALED IN THE LABORATORY: (LEFT) THE DRAWING SEEN BY DAYLIGHT; (RIGHT) BY ULTRA-VIOLET LIGHT, REVEALING SIGNATURE.

This drawing was stuck on to pasteboard, from which it could not be separated without fear of damage, and it was presumed that it bore on the back, and consequently on the surface stuck to the pasteboard, some writing and the signature of Delacroix. By a judicious use of ultra-violet lighting, the writing and the signature were photographed without unsticking the paper. The photograph on the left shows the drawing as seen by daylight, and that on the right was obtained with ultra-violet light. (These reproductions have been reversed so that the text may appear the right way round and be directly legible.)

SCULPTURING A GRAND NATIONAL WINNER: STAGES IN THE PROCESS.

PHOTOGRAPHS BY MESSRS. BERNES MAROUTEAU, 36, AVENUE DE CHATILLON, PARIS.

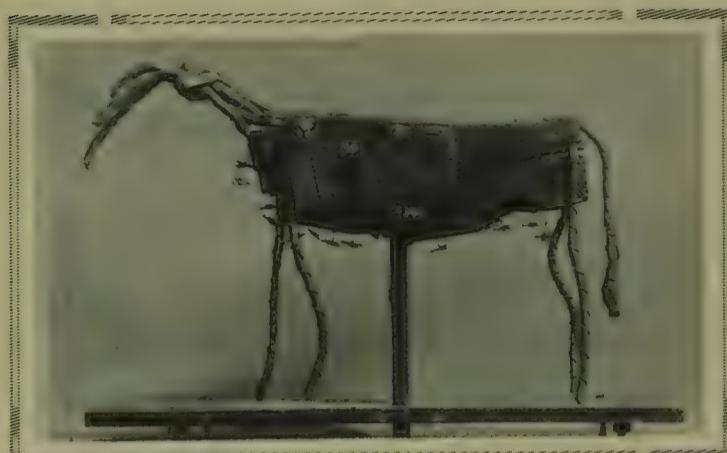


FIG. 1. THE FIRST PHASE IN MAKING A STATUE OF A HORSE: THE FRAMEWORK OF WOOD, IRON, LEAD, AND WIRE ON WHICH THE CLAY MODEL IS BUILT.



FIG. 2. A GRAND NATIONAL WINNER AS SCULPTOR'S MODEL: SERGEANT MURPHY (WINNER IN 1923) POSING FOR MR. HASELTINE, AT THE STABLES OF MR. GEORGE BLACKWELL, THE NEWMARKET TRAINER (SEEN ON THE RIGHT).

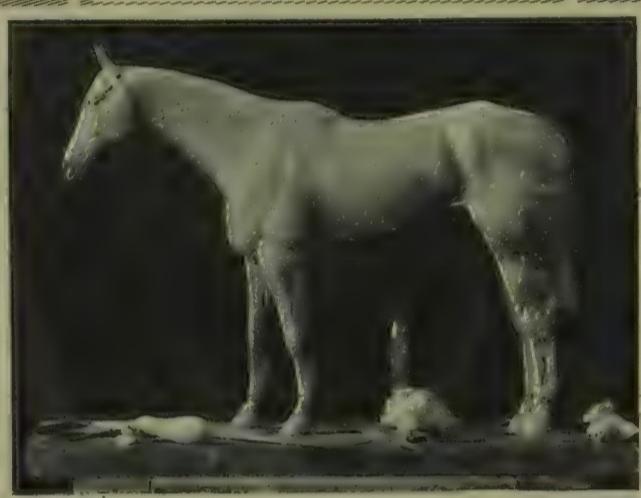


FIG. 3.
UNFINISHED,
BUT LIFE-LIKE
ENOUGH AS
A GUIDE FOR
COMPLETION
IN MR.
HASELTINE'S
PARIS
STUDIO: A
PLASTICINE
MODEL OF
SERGEANT
MURPHY
(6 IN. AT THE
WITHERS).



FIG. 4. THE
SAME MODEL
AS IN FIG. 3,
BANDAGED
AND
PRAPPED-UP
TO AVOID
RISK OF
INJURY
DURING THE
JOURNEY
FROM
NEWMARKET
TO LONDON
AND PARIS.



FIG. 5. HOW
THE SCULPTOR
PRESERVES
HIS FIRST
IMPRESSIONS:
ONE SIDE
OF THE
PLASTER-OF-
PARIS MOULD,
IN WHICH
WAS CAST A
REPLICA OF
THE
PLASTICINE
MODEL.

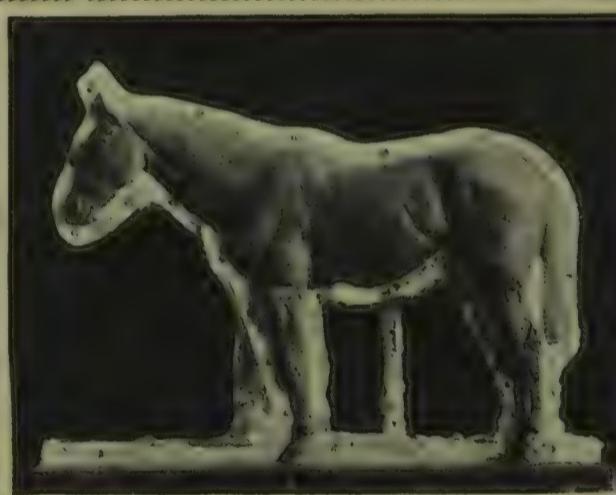


FIG. 6. THE
OTHER SIDE
OF THE
PLASTER-OF-
PARIS MOULD,
OF WHICH
THE OPPOSITE
SIDE IS SEEN
IN FIG. 5,
SHOWING
WITHIN THE
MOULD A
REPLICA OF
THE ORIGINAL
PLASTICINE
MODEL.



FIG. 7. A GELATINE MOULD, HELD TOGETHER BY AN OUTER ONE OF PLASTER, MADE AT THE FOUNDRY ON THE PLASTER MODEL AFTER ITS COMPLETION.



FIG. 8. A WAX REPLICA OF THE PLASTER MODEL OF SERGEANT MURPHY INSIDE THE GELATINE MOULD, HELD TOGETHER BY THE OUTER PLASTER MOULD.

Continued.

London in 1925. The collection was purchased by Mr. Marshall Field, who is presenting it to the Field Museum in Chicago. . . . On the arrival of the box at 4, Rue du Docteur Blanche, the studio in Paris, the bandages and props were carefully removed, and the model was again worked on by Mr. Haseltine, and then cast in plaster. Figs. 5 and 6 represent two sides of the plaster-of-paris mould in which a plaster replica was cast. This plaster-of-paris replica is a permanent representation of the first impression of Sergeant Murphy. On this plaster model a piece-mould was made, and in the latter a squeeze mould in

plasticine identical to the plaster model. This was finished and simplified and again cast in plaster. Any first impressions lost during the completion of this second model in plasticine could always be found again in the first plaster case. . . . The final plaster model is again worked on and when completed goes to the foundry, where a gelatine mould, held together by an outer plaster one (Fig. 7), is made on the plaster model. In this gelatine mould a replica in wax (Fig. 8) is cast. The photograph shows the wax model inside the gelatine mould, and held together by the outer plaster one. The wax in the case of the

[Continued in Box opposite.]

A STATUE OF THE FAMOUS "SERGEANT MURPHY," BY HERBERT HASELTINE.

PHOTOGRAPHS OF FIGS. 9-13, BY MESSRS. BERNES MAROUTEAU; THAT OF FIG. 14, BY R. GAUTHIER, 2, RUE BUFFAULT, PARIS.



FIG. 9. WITH WAX JETS CAREFULLY APPLIED TO THE SURFACE: THE WAX MODEL (WHICH MAY BE MORE OR LESS REMODELED) AFTER THE REMOVAL OF SEAMS AND STOPPING-UP OF HOLES.



FIG. 10. THE WAX MODEL AFTER THE APPLICATION OF A LAYER OF THE MOULD (FOR CASTING IN BRONZE)—A MIXTURE OF OLD CASTING SAND, FRESH COW MANURE, AND WATER, APPLIED WET WITH A BRUSH.

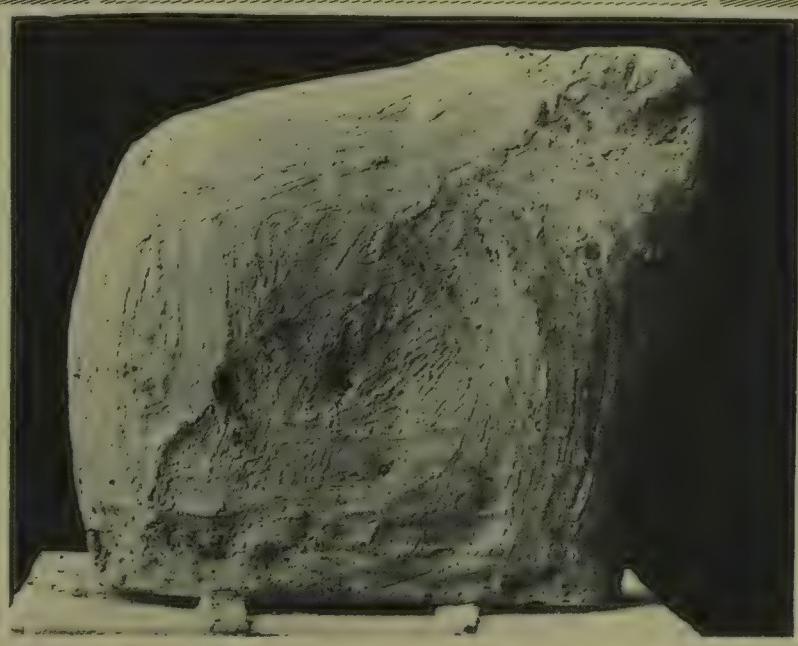


FIG. 11. READY FOR THE OVEN, WHERE THE WAX AND JETS MELT, LEAVING A HOLLOW TO POUR IN LIQUID BRONZE: THE MOULD IN AN IRON ARMATURE HELD TOGETHER BY PLASTER OF PARIS AND WHITE SAND.



FIG. 12. POURING THE LIQUID METAL INTO AN OPENING AT THE BASE OF THE MOULD, AFTER IT HAS BEEN REMOVED FROM THE OVEN, ALLOWED TO COOL, AND BURIED UPSIDE DOWN IN THE EARTH.



FIG. 13. THE MODEL REVEALED IN BRONZE WITH THE JETS (NOW ALSO BRONZE) STILL ADHERING TO IT, AFTER REMOVAL OF ARMATURE AND COATINGS.

Continued.]
model of Sergeant Murphy would be just a little less than an eighth of an inch in thickness and is filled and held in place by the *nouau* (or kernel) composed of white sand and plaster of Paris. The wax model has to have its seams removed, holes stopped-up, and may be more or less remodelled by the sculptor; then it has wax jets carefully applied to the surface, as may be seen in Fig. 9. The first layer of the mould (for casting in bronze) is then applied. This is composed of a mixture of old casting sand, fresh cow manure, and water, and is applied wet by
[Continued below.]



FIG. 14. THE STATUE OF SERGEANT MURPHY COMPLETED: THE BRONZE FIGURE AFTER THE FINAL PROCESSES OF REMOVING THE JETS, HOLLOWING THE INTERIOR, AND APPLYING THE PATINA.

Continued.]

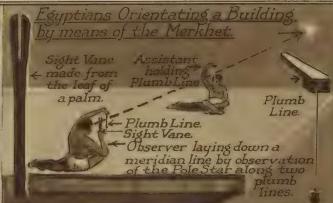
means of a brush. When this first layer is dry, a second one composed of horse manure and casting sand is applied. Fig. 10 shows the first and part of the second and rougher layer applied to the wax model. An armature of iron is then applied all over the surface. This is held together by a mixture of plaster of Paris and white sand. Fig. 11 shows the mould completed. The mould is then placed in an oven for three days, causing the wax to melt and run out through the jets, which melt as well, leaving a hollow space ready to receive liquid bronze. The mould removed from the oven is allowed to cool, and is then buried upside down in the earth.

The liquid metal is poured into an opening at the base (Fig. 12). After three or four hours, the mould is unburied and the iron armature and second coating removed. It is then allowed to cool off. The first coating is then scraped off, revealing the model in bronze and still adhering to it the jets, which are also bronze (Fig. 13). When everything superfluous has been removed, the bronze is ready for the patina. . . . Sergeant Murphy first had gold applied to his mane, tail, and hoofs. The bronze was subjected to intense heat, and various acids were applied. The eyes are of black onyx, and the bronze mounted on Napoleon marble. Fig. 14 represents the completed statue."

LIFE IN ANCIENT EGYPT: HOW THE PYRAMIDS

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM MATERIAL SUPPLIED BY MR. S. R. K.

The first stone buildings of the ancient Egyptians derived their form from brick & wooden buildings of an earlier era
A Part of Temenos Wall at Saqqara.

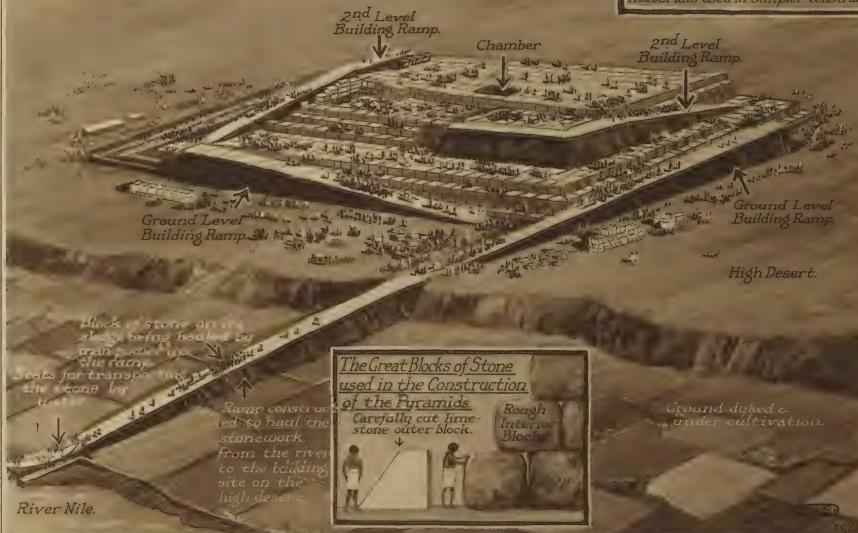


The Building of a Pyramid in Progress.

Lotus. Papyrus. Palm.

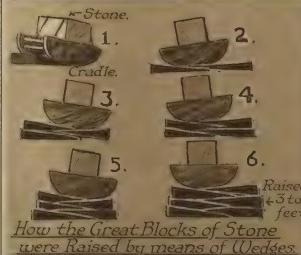


The Stone Columns show the influence in their design of materials used in simpler construction



The Great Blocks of Stone used in the Construction of the Pyramids

Rough Interior Block
Carefully cut fine stone outer block.
Ramps constructed to haul the stonework from the river to the building site on the high desert.



The Pyramids in the Days of the Ancients presented Gleaming Faces of Smooth Limestone.

Original Height of Great Pyramid was 482 feet.
Height of St. Paul's Cathedral, London 365 feet.

Method used in the Construction of the Pyramids.

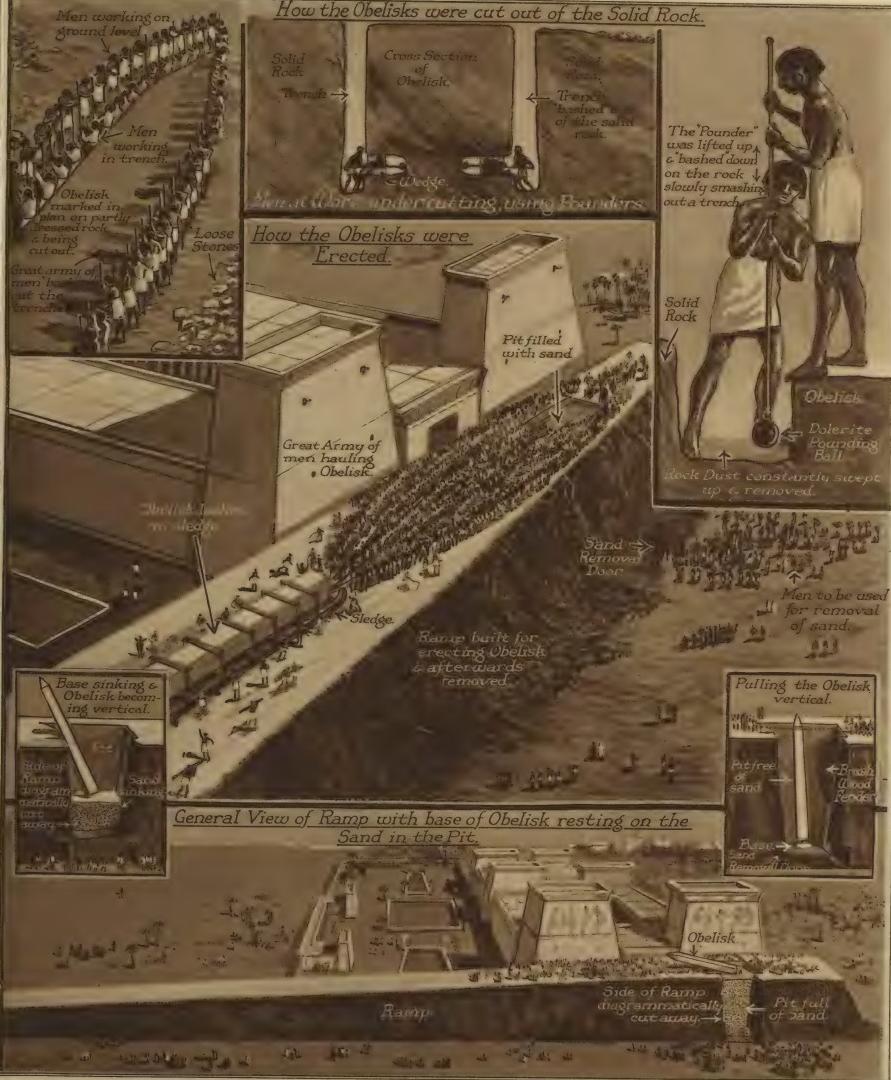
Interior filling of smaller blocks partly dressed to receive outer casing blocks
Outer casing of fine limestone blocks roughly cut & fitted.

Roughly Dressed Interior Blocks

How the Great Blocks of Stone were Raised by means of Wedges

WERE BUILT AND LOFTY OBELISKS ERECTED.

GLANVILLE: IN ILLUSTRATION OF HIS ARTICLE ON THE SUCCEEDING PAGE. (COPYRIGHTED.)



IV.—“BUILDING IN STONE”: SPECIAL DRAWINGS TO ILLUSTRATE MR. S. R. K. GLANVILLE'S

The above drawings illustrate Mr. Glanville's article given on the following page, which is the fourth of the series which he has written specially for “The Illustrated London News,” embodying the substance of his recent lectures on “How Things Were Done in Ancient Egypt,” delivered on behalf of the Royal Institution. The first article dealt with irrigation, agriculture, and fowling; the second with houses and domestic life; and the third with boat-building. This week Mr. Glanville explains the Egyptian methods of building in stone, and his two remaining articles will be devoted to the Workers and Workshops and the Scribes and their Work. The three drawings at the top of the left-hand page above show, respectively, the earliest known examples of stone building found in Egypt (near the Pyramid of Zoser at Saqqara, excavated by Mr. Cecil Firth); the method of orientation; and designs in stone influenced by earlier

FOURTH ARTICLE—ON “HOW THE ANCIENT EGYPTIANS DID THE THINGS WE DO TO-DAY.”

forms of building material. The other drawings on the left-hand page show the method of building Pyramids, with sloping ramps of earth (afterwards removed) for bringing up the stone, the arrangement of the blocks, and a device for lifting them with wedges. The right-hand page illustrates the laborious methods of cutting obelisks from the solid rock, and manoeuvring them into an upright position. Here, again, the ramp system was used, and the engineers had at their disposal unlimited man-power. The theory of the cutting-out and erection of obelisks, as illustrated, is founded on excavations by Mr. R. Engelbach, Keeper of the Egyptian Museum at Cairo, on the unfinished obelisk at Aswan (illustrated on page 524), and described in his book, “The Problem of the Obelisks.” Ancient and modern methods of raising obelisks are contrasted in the above drawings and an old print given on page 524, showing the erection of Cleopatra's Needle.



By S. R. K. GLANVILLE, M.A., of the Department of Egyptian and Assyrian Antiquities, British Museum. (See Illustrations on two Preceding Pages.)

We continue here the series of articles specially written for us by Mr. Glanville, condensing his Royal Institution lectures on "How Things were Done in Ancient Egypt." The first three of this series appeared in our issues of Feb. 22 and March 8 and 15. The following is the fourth, which had to be omitted from our last number for reasons of space.

IN a previous article the development of brick-building from early styles and materials was delineated, as an introduction to an account of the typical brick-built house, and it was noticed that the Egyptians tended to borrow the style of the cruder material when they came to use a better one. Thus the panelled exterior of the portable wooden house was retained in brick-work, while the strengthened reed corners of the wattle-and-daub huts are everywhere reiterated in stone. The earliest



THE SLOPING ROADWAY, CUT OUT OF THE ROCK, LEADING TO A QUARRY IN THE HILL TO THE NORTH OF TELL EL 'AMARNAH. ROUGHLY LEVELLED TO ENABLE LARGE BLOCKS OF STONE TO BE HAULED OUT ON SLEDGES.

separated from each other by stone partition walls imitating, in their form, wooden fences supported by vertical uprights. Owing to the material—stone—these walls are much thicker than fences would have been; the slender, buttress-like uprights (incidentally, cut out of the blocks of which the "fence" is made) therefore serve no architectural function, but have been retained simply out of a desire to imitate what was doubtless considered the fashionable style of partition wall, before and for some time after the more serviceable stone came into use.

How far this blind imitation of a technique which had no practical meaning for the new style could go, is shown by another feature of these same chambers—as of others—which are furnished with heavy stone doors, set wide open or ajar, and, of course, immovable, and so worked as to look—were it not for their excessive thickness—like wooden boarding kept together by stout battens at the back. Finally, the influence of brick is equally apparent: most obviously in the splendid panelling of the outside of the *temenos* wall (*cf.* the photograph on page 522, left-hand top corner), an immediate imitation of the panelling of mud-brick mastabas, though in its origin, of course, going back to wood construction again. A more subtle proof of the influence of the brickmaker on the stone-mason is in the small size of stone block used throughout the work at Saqqarah. The mason and the architect clearly thought of their stone in terms of brick at this point. How soon they outgrew this dependence on the earlier technique we shall see in a moment.

One other element in the buildings at Saqqarah which appears to derive its origin from this period, but actually has earlier antecedents, is the column.



THE UNFINISHED OBELISK AT ASWAN LYING IN ITS BED, IN THE QUARRY: A VIEW FROM THE WEST (BUTT END). SHOWING PLAINLY SEVERAL OF THE FISSURES WHICH NECESSITATED THE REDUCTION IN SIZE AND FINAL ABANDONMENT OF THE OBELISK.

evidence for the origins of stone building in Egypt emphasises this tendency more strongly than anything that survives from later times. I refer to the remarkable complex of buildings within, and including, the *temenos* or boundary wall of the Pyramid area of Zoser at Saqqarah, which Mr. Cecil M. Firth has been excavating during the last seven or eight years for the Egyptian Government.

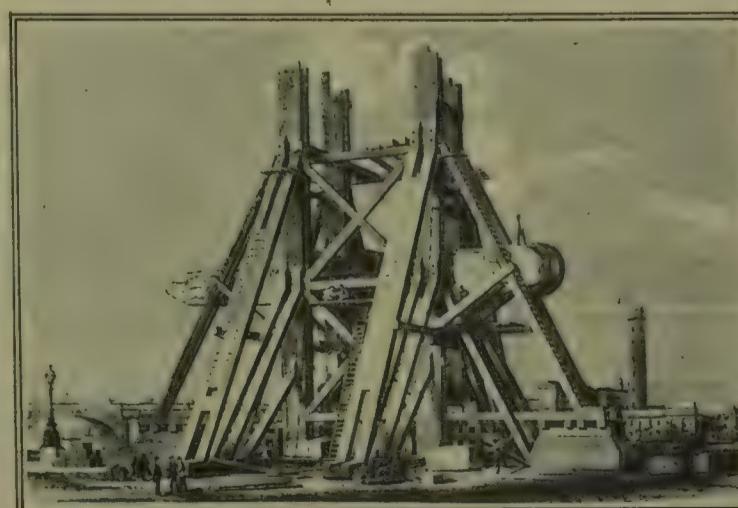
There is no need here to describe the general lay-out of the buildings; it will be sufficient to show how they reveal stages in the technique of the stone-mason and architect previously undreamed of. Briefly, they may be summed up as exhibiting the tendency already noticed to borrow forms and methods from earlier styles of building in different materials. Thus the strengthened ends of the façades of the two little pyramid chapels show a debt to wattle-and-daub constructions of a somewhat stouter form than the small hut from which the torus moulding is derived. The derivation from wood-built houses is still more evident: along the side of a large rectangular building, provisionally called the Festival Hall, is ranged a series of small chambers

Until Mr. Firth's discoveries, the earliest known decorative columns were of the Fifth Dynasty; here, apparently, we have their beginnings in the Third. (It is noteworthy that Petrie long ago postulated the existence of papyriform and fluted columns in the Third Dynasty on the strength of some early hieroglyphs imitating them.) The columns of Saqqarah are of two types—(1) fluted, (2) having the section of a bundle of round stems. But the important point is that in no case is the column free-standing. The fluted columns against the façade of the Princesses' chapel are, in fact, semi-circular pilasters or buttresses to the façade; the faggot-like columns of the entrance colonnade are arranged in pairs joined by low but thick screen walls. In the latter instance it is as if the columns were bundles of reeds for strengthening the corners of a wall the top half of which had later been removed, with the result that



THE EARLIEST KNOWN STONE BUILDING IN EGYPT: THE LIMESTONE CHAMBER IN THE TOMB OF KHAEKHEMUI, FIRST KING OF THE THIRD DYNASTY (C. 3050 B.C.). The only known use of stone for building in Egypt before this date is the granite floor in Den Semti's tomb (1st Dynasty, c. 3200 B.C.).

By Courtesy of the Egypt Exploration Society.



FOR COMPARISON WITH THE ANCIENT EGYPTIAN METHOD OF ERECTING OBELISKS (ILLUSTRATED ON THE PRECEDING PAGE): A WOODCUT OF THE ERECTION OF CLEOPATRA'S NEEDLE ON THE EMBANKMENT IN 1878. It is interesting to contrast the comparatively complicated mechanical device of the modern engineer with the simple method of the ancients, and, on the other hand, the tremendous difference in the number of men needed for the same task then and to-day.

By Courtesy of "Engineering."

the secondary element in the construction ended by becoming the primary one. Here, at any rate, is a wattle-and-daub origin again. The fluted half-column or pilaster is less easy to place. The fact that it is rarely found again, while the papyrus column—apparently not found at Saqqarah—becomes the favourite from the Old Kingdom onwards, suggests that the points of the section of the fluted column represent the corners of the triangular-sectioned papyrus-stem. It may be. But its structural function in the position in which it is found in the Princesses' chapel is not to be easily interpreted in terms of an earlier technique.

What appears certain from these columns, however, is that the conception of the free-standing stone column used as a support was not, as we should expect, adapted from the use of a single pole as a roof support, but grew up gradually with experiment through the adaptation to stone of the earlier technique, which made such great use of reeds, such as papyrus and lotus. Indeed, how remote the earliest known free-standing columns are from a direct

[Continued on page 540.]

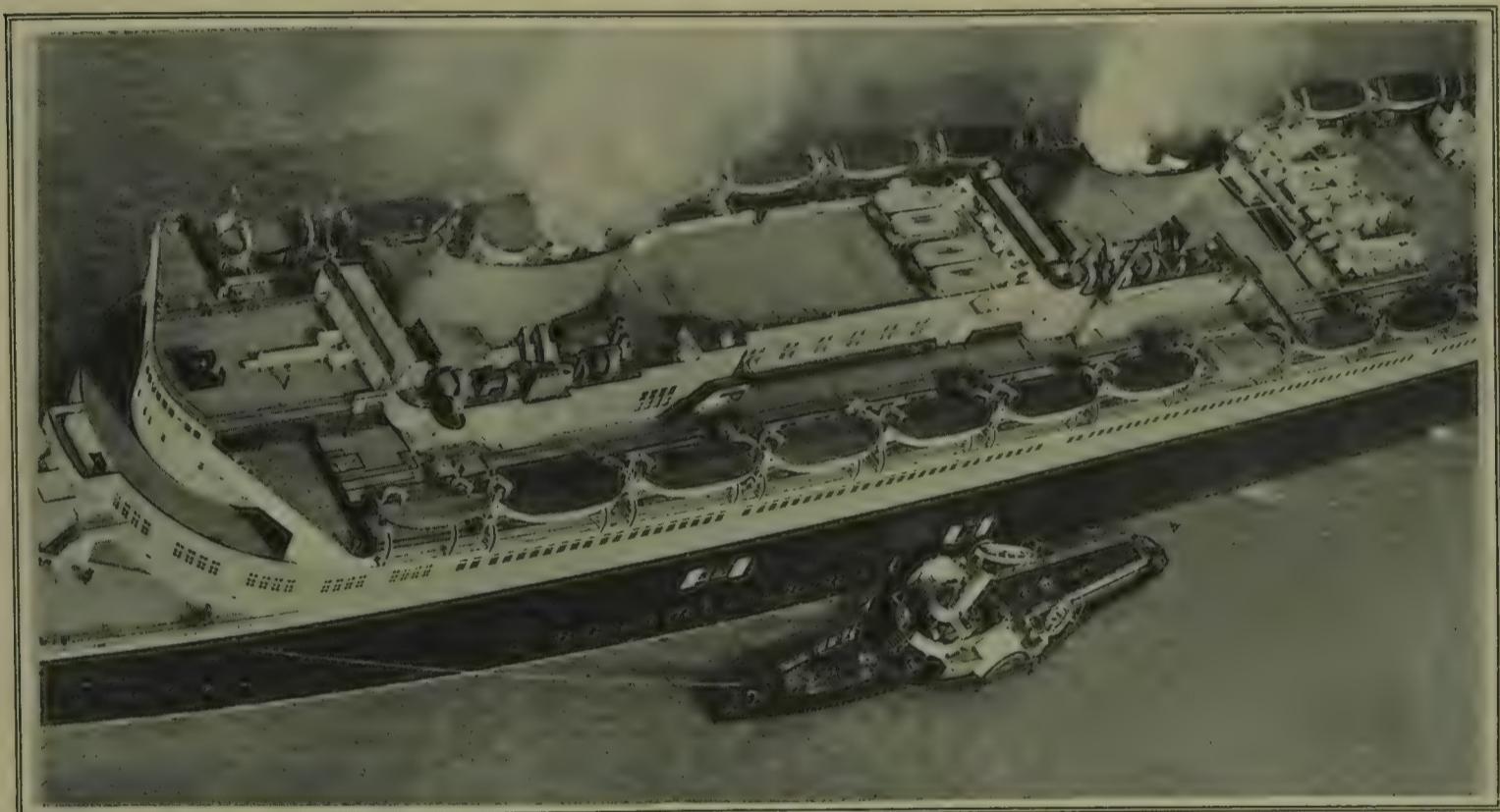
NOTABLE OCCASIONS BY SEA AND LAND: CONSTRUCTIVE PROGRESS; AND AN OBSTRUCTION.



THE NEW HOLDER OF THE ATLANTIC "BLUE RIBBON": THE NORTH GERMAN LLOYD LINER "EUROPA" ON HER RECORD-MAKING MAIDEN VOYAGE TO NEW YORK.



ONE LODGER OBSTRUCTS A REBUILDING SCHEME IN PARIS: HIS SIXTH-FLOOR ROOM INTACT ON HIGH SCAFFOLDING. A Paris insurance company, demolishing old houses on an estate it had bought for reconstruction, found progress held up by a sixth-floor lodger, who refused to leave his room. It is here seen in lofty isolation on the scaffolding.



THE "EUROPA" STARTING FOR HER MAIDEN VOYAGE ACROSS THE ATLANTIC, WHEN SHE BEAT THE RECORD OF HER SISTER SHIP, "BREMEN," BY THIRTY-SIX MINUTES: AN AIR VIEW OF THE "AMIDSIPS" SECTION OF THE LINER AS SHE LEFT SOUTHAMPTON WATER, SHOWING HER BOAT DECKS AND ENCASED DOUBLE FUNNELS. The 51,000-ton North German Lloyd liner "Europa" has established a new Atlantic speed record, by crossing from Cherbourg to New York in 4 days 17 hours 6 minutes, thus beating by 36 minutes the previous record of 4 days 17 hours 42 minutes set up by her sister ship, the "Bremen." It was last year that the "Bremen" thus wrested the "blue ribbon" of the Atlantic from the "Mauretania," which had held it 21 years, with a record time of 5 days 2 hours 34 minutes. The "Europa's" course was 70 nautical miles longer than that of earlier record-breakers, because the spring route avoids drifting icebergs. She reached Southampton, from Bremerhaven, on March 20, left for Cherbourg the same morning, and arrived at New York on the 25th.



THE FIRST AMERICAN WAR-SHIP TO BE "FLOATED" INSTEAD OF LAUNCHED: THE NEW U.S. CRUISER "LOUISVILLE" IN A FLOODED DRY DOCK.

"For the first time in the history of the American Navy," says a note on this photograph, "instead of a new war-ship going down to the sea, the sea went to the ship, when the waters of Puget Sound flooded through the valves at a dry dock in the Navy Yard on Mare Island, California, and the new 10,000,000 dollar cruiser 'Louisville' floated."



CENTRALISED CONTROL OF STREET-LIGHTING IN BERLIN: A TOWER ROOM, OVERLOOKING THE CITY, FROM WHICH THE WHOLE SYSTEM CAN BE OPERATED.

The days of the lamp-lighter are past in Berlin, if such an official, indeed, was ever known there, and a centralised lighting system is now in operation. An explanatory note on the photograph states: "A tower for street-lighting control rises high above the roofs, and offers a splendid view over the city. From this tower the beginning and end of the street-lighting is controlled by pressing a button."

THE WORLD OF SCIENCE.

THE OIL-GLAND IN BIRDS: A NEW THEORY OF ITS PURPOSE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

ONE of the most sympathetic of my readers has just sent me a heron which sought refuge in her garden, as if sure of the welcome which it found. But, alas! it had received internal injuries, from which it died next day. In the course of my post-mortem, which began with the outside of the body, the many singularly interesting features of the heron tribe were called to mind again, and it occurred to me that at least two of these might well serve as my theme this week.

The first of these concerns those remarkable feathers known as "powder-down"; the second is the *uropygium*, or oil-gland (Figs. 2 and 3). I shall begin with the oil-gland—and may get no further! If you ask any ornithologist of what use is the oil-gland to a bird, he will look at you with pained surprise, as at one who has suddenly revealed a most pitiable state of ignorance! He will reply—if he deigns to make a reply to so ridiculous a question: "Why, to oil its feathers with, of course. That is a matter, I imagined, of common knowledge. What else do you suppose it is used for?"



FIG. 2. THE HERON'S OIL-GLAND, OR "PREEN-GLAND" (A): A VIEW FROM THE SIDE.
The feather-tuft (A) above the oil-gland, more distinct from this aspect than in Fig. 3.
The patch of powder-down (B) should also be noted.

It is not merely the "average ornithologist" who answers you thus scornfully. You would get a like reply from all the "great authorities." But I have lived long enough to realise that one must be very, very sure of one's evidence before one can safely become dogmatic. I have been told over and over again that the function of the oil-gland is the secretion of oil for "dressing" the feathers to make them waterproof. This, I am always assured, is a *fact* which admits of no dispute! Watch any bird preening its feathers, they will tell you, and you will see it constantly turning its beak round to the oil-gland, giving it a squeeze, and then spreading the oil thus obtained over the feathers. But you *don't*! One might as justifiably declare that one has, as a matter of fact, seen a rabbit extracted from the proverbial empty hat!

The only justification for the insistence on this supposed fact in regard to the "preen-gland," as the oil-gland is sometimes called, is the observation that the beak is frequently seen to be thrust down to the base of the tail. What can it possibly be doing there unless gathering oil? And there is this much to be said: a slight squeeze with one's finger and thumb may force out a drop of oil. Now, let us suppose that oil is thus taken up by the tip of the beak (*e.g.* Fig. 1). How is it applied? No more than a minute drop could be thus obtained, and this, remember, would immediately spread over the surface of the horny forceps. But the areas of the body which can be directly reached by the beak are limited. The feathers of the crown of the head and throat, for example, could not thus receive this anointing.

We must assume that all birds which possess an oil-gland—for there are some which do not—use it

as a "dressing" for the feathers. What happens in the case of the whale-headed stork (*Balaeniceps*)? This enormous beak (Fig. 4), which may be likened to a soup-

yellow in consequence! The ornithologists are, as a rule, simple folk, and they rarely take the trouble to put their supposed "facts" to the test of critical examination. They prefer the simpler course of convincing an adversary by the assurance that: "What I tell you three times is true"!

I once possessed a tame magpie. Time after time I watched him, after emerging all sodden and draggled from his bath, "preening" his feathers to dry them. Again and again his beak would go round to the base of his tail, now on this side, and now on that, but *never* did he squeeze the oil-gland. And I stood within a foot of him as he perched on a chair-rail. Had I not been like Doubting Thomas, I, too, should have said I have seen this thing with my own eyes. This oil-gland, when the outer investment of skin is removed, stands disclosed as a pair of sacs enclosing a mass of fat-pervaded tissue, which, on squeezing, can be made to exude a minute quantity of oil through a small pore. In many birds this gland—the only external gland in the body—is surmounted, as in the heron (Figs. 2 and 3), by a tuft of grease-saturated feathers. But in



FIG. 1. AWKWARD FOR DEALING WITH ITS OIL-GLAND! THE HERON'S LONG DAGGER-LIKE BEAK.

The long dagger-like beak of the heron is surely but ill-adapted to squeeze out oil from the "preen-gland," as any thus obtained would soon be diffused over the inner surface of the beak.

tureen, seems hardly suited for squeezing out drops of oil, which would promptly be lost by spreading out over the jaws. Better still, take the scissor-bill, the shoveller-duck, the darter, the "saw-billed merganser" and his kind, the open-bill stork, the macaws, or the crossbill. If any of these can manage to squeeze their oil-glands till they ooze, and without hurting themselves, they are very clever birds!

The concave-casqued hornbill (*Dichoceros bicornis*) is said to indulge in this pastime so recklessly that the feathers of the neck are stained



FIG. 4. ILL-ADAPTED FOR SEIZING THE LITTLE TUFT ABOVE THE OIL-GLAND! THE HUGE JAWS OF THE WHALE-HEADED STORK (*BALAENICEPS*).

The oil-gland of this great bird is little larger than that of the heron. Between the rounded edges of such a huge pair of jaws it would seem to be impossible to seize hold of the small tuft surmounting the gland. The feathers would have to be drawn through the beak one by one, and would have to be uniformly smeared.



FIG. 3. THE UROPYGIUM, OR OIL-GLAND, OF THE HERON, SHOWN AGAINST A PIECE OF BLACK PAPER.

The outer skin has been removed to show this gland surmounted by a tuft of feathers. A piece of black paper has been placed behind it. It is situated on the bases of the central tail-feathers. A little behind, and to the side, is a patch of powder-down feathers.

many, as in the owls, it is entirely bare. And the condition of this gland, whether tufted or bare, is used by systematists for the purposes of classification.

What now can we say of those birds which, like the bustards, many of the pigeon tribe, and the ostrich tribe, have no oil-gland? These birds continue to keep their feathers in quite as good a condition as those which have this gland well developed. That this gland has no function I cannot believe. But I can do no more than hazard a guess as to what this function may be. I suggest then—timorously—that it may be a scent-gland. And this because in the hoopoe it exhales an abominable odour, and in the musk-duck an odour of musk. The curious, rancid smell of petrels may, in like manner, be due to this cause.

The fact that to our nostrils the exudations from this gland are scentless is nothing to the point, for there are many glands—as, for example, in the vapourer-moth—which exhale most far-reaching odours, though imperceptible to our nostrils. Matters have turned out as I feared; so much has had to be said about the oil-gland that I shall have to reserve the account of the powder-down feathers for another occasion.

TOKYO RE-RISEN FROM ITS ASHES: THE RECONSTRUCTION CELEBRATIONS.



WHERE "875,000 ACRES OF SMOKING WASTE," AFTER EARTHQUAKE AND FIRE, HAVE BECOME A SPLENDID CITY: AN AIR VIEW OF TOKYO AS REBUILT SINCE 1923—SHOWING NEW BRIDGES ACROSS THE SUMIDA.

The completion of the task of rebuilding Tokyo, the capital of Japan, since its destruction in the great earthquake and fire of 1923, was recently celebrated by three days of festivities. On the first day, March 24, the Emperor drove round the new city in an open Rolls-Royce car, at the head of a procession of thirty cars, along a route of twenty miles. "At the Hall of the Nameless Dead," says a "Times" correspondent who was present, "erected where 33,000 persons perished in one holocaust, the Emperor paid reverence to their enshrined ashes." In an epitome of the work of reconstruction we read: "Six new bridges spanning a

river as wide as the Thames in London, 400 smaller bridges over the city's moats and inlets; 600 miles of new roads; three new parks, 51 open spaces; 875,000 acres of smoking waste again covered with houses, shops, and factories—those figures sum up the task which the citizens of Tokyo, aided by a paternal Government, have carried out in 6½ years." The three nearest bridges seen in our photograph (from front to back) bear the names Yeital-bashi, Kiyosu-bashi, and Shin-oh-hashi. Between the approach to the last-named bridge and the wing of the aeroplane (from which the photograph was taken) is Nama-dio Park.

FROM LOG CABIN TO WHITE HOUSE.

*BEING AN APPRECIATION OF
"LINCOLN": By EMIL LUDWIG.*
(PUBLISHED BY PUTNAM.)*

LUDWIG'S "Lincoln" is an imaginative biography, in form nearer to fiction than to history. Though it is crowded with facts it is in no sense a text-book. The facts are introduced chronologically, but rather to illustrate Lincoln's personality than the time in which he lived or the precise influence he exerted on events. What Ludwig sets out to give us is an impression of Lincoln the man. He hardly mentions a date. It is only through some autobiographical matter furnished by Lincoln himself, inserted half-way through the book, that the unlearned will discover the year of his birth.

The future President is introduced to us at the age of four. "The wintry blast howls around the cabin. As the storm sweeps over the clearing, the giant trees, still standing, groan beneath its buffettings. But these settlers within the cabin are used to the storm and sleep soundly, deaf to the tumult. . . . All but one of them. A little boy"

This opening paragraph serves as a good illustration of the method Ludwig employs throughout the book. The writing is intensely emotional and personal and dramatic and pictorial. The reader must use his mind's eye not less than his mind. The book is biography arranged, and arranged by a genius, for the cinema.

Lincoln always lived a hard life, but never harder than when a child. "The children are not allowed to play in the road for as long as they would like. Their mother calls them home, sets them to weeding the garden, to gathering berries, to picking raspberries." The family was always on the move. From Kentucky, when Lincoln was seven, they went to Indiana. "There I grew up. There were some schools, so called, but no qualification was ever required of a teacher beyond 'readin', writin' and cipherin' to the rule of three. The little advance I now have upon this store of education I have picked up from time to time under the pressure of necessity." Lincoln speaks with his habitual ironical self-deprecation; in reality his store of education was considerable, and embraced German metaphysics. How he came to acquire it, in the intervals of the farm work which was his means



LINCOLN'S RIGHT HAND: A CAST TAKEN IN 1860.

of livelihood until he was twenty-two, provides Ludwig with some fascinating pages. His prowess as workman and wrestler made him renowned far and wide; perhaps in later years the nick-name of "the rail-splitter" (which succeeded "Honest Abe") gained him more votes than the learning he had passionately and laboriously acquired. At the age of twenty-one he left Indiana for Illinois, though not immediately to settle in Springfield, his ultimate home. "Home?" queries Ludwig, in one of his many eloquent outbursts. "How was he, who four times in twenty years had left land and cabin behind, to have a home sense? He to whom Kentucky, Indiana, and Illinois were naught but fleeting pictures? Lincoln's home was America."

Certainly Lincoln was not very happy in his home life. His mother died while he was still young. He was devoted to her, and to her memory. She sympathised with his aspirations, and she could read; his father could not, and thought such an accomplishment unnecessary. Lincoln showed great loyalty to his stepmother and gave his father what affection he could; but he saw less and less of his family, especially after his marriage to Mary Todd, a conventional, vain, ambitious, tyrannical woman, with a streak of madness in her. She was determined to marry Lincoln and effected her purpose, even though, on the day first appointed for their marriage, he failed to turn up. On the wedding day he was "introducing a licence bill in the legislature." Politically his wife helped him, but she kept his family and

* "Lincoln." By Emil Ludwig. Translated by Eden and Cedar Paul. (G. P. Putnam's Sons; 21s. net.)

his friends at arm's length. He never really loved her; he shrank from the idea of marriage, and only entered upon it with the gravest misgivings—misgivings that were not entirely justified, for his four



THE FORMER MISS MARY TODD: MRS. ABRAHAM LINCOLN.
Reproductions from "Lincoln," by Courtesy of the Publishers,
Messrs. G. P. Putnam's Sons.

sons, especially the youngest, were a joy and consolation to him. But he suffered from fits of melancholy and self-mistrust: "When I am alone," he told a friend, "I am so often overcome by mental depression that I never dare carry a pocket-knife." His earliest written works were two essays, one against drunkenness and one against cruelty to children. The spectacle of suffering in others moved him unbearably. He never forgot his first glimpse of the Slave Market at New Orleans; and when his father was dying he refused to go to see him, but wrote him a letter "carefully adapted," Ludwig says, "to the mentality of a dying farmer," but scarcely, one would think, an adequate substitute for his presence. It was not that he was indifferent; he dreaded the effect of the scene on his spirits. "It is the peculiar misfortune of both you and me," he wrote to Speed, "to dream dreams of Elysium far exceeding all that anything earthly can realise."



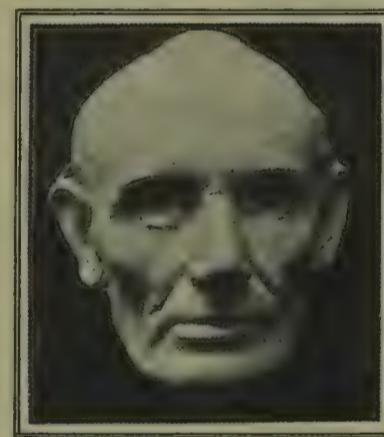
IN THE YEAR IN WHICH HE WAS ELECTED PRESIDENT FOR THE SECOND TIME: ABRAHAM LINCOLN IN 1864.

Between the ages of forty-one and forty-six he devoted himself to the Law. His career as a politician had not been an unqualified success. After eight years in the State legislature he was elected as a

Whig to Congress, an achievement which (he remarked characteristically) "has not pleased me as much as I expected." His first considerable speech was made against the war with Mexico. It made him enemies among both parties. His Bill to Abolish Slavery in the District of Columbia had been rejected. The influence of Douglas, his political opponent and old rival for the hand of Mary Todd, was increasing. He did not seek re-election. But he had made a name for himself in Washington, especially as a speaker and a *raconteur*.

This gift for retailing amusing anecdotes was as valuable to Lincoln in his legal as in his political career—indeed, it is hardly fanciful to say that to it, more than to any other one quality, he owed his final success. His mind was stored with apt illustrations drawn from everyday experience. Ludwig says that he always needed plenty of time—that he was slow at everything: walking, eating, digesting. But his wit was astonishingly ready, and continually turned cases in his favour. Some of his sayings—"It is not best to swap horses when crossing a stream"—have passed into the language. His experience in the Law Courts, though it does not seem to have yielded him a larger income than 3000 dollars a year, must undoubtedly have enhanced his gift of oratory.

This gift was soon to find a larger scope than that afforded by the Law Courts of Springfield. In 1854 Douglas succeeded in passing the Kansas-Nebraska Bill, hoping it would secure him the Presidency. "Thanks to the cleverness of an ambitious Senator, people found themselves suddenly confronted with the fact that any new State could introduce Slavery." All Lincoln's repressed political ambition was revived by this. "A house divided against itself cannot stand," he declared at Springfield; and at Chicago: "I protest, now and for ever, against that counterfeit logic which presumes that, because I did not want a



LINCOLN AS HE WAS WHEN HE MADE HIS GREAT ANTI-SLAVERY SPEECH IN NEW YORK AND SECURED THE REPUBLICAN NOMINATION FOR THE PRESIDENCY: A LIFE MASK TAKEN IN 1860.

still further: "You can fool all the people some of the time, and some of the people all the time; but you cannot fool all the people all the time."

Lincoln addressed his own luggage labels when he went to the "White House," and this simplicity remained with him for the rest of his life. He was accessible to everyone; he even answered the letter of a little girl who suggested that he ought to grow a beard. He performed prodigies of tact in keeping the North as far as he could solid against the South, and at the same time deprecating any spirit of bitterness. He had trouble with his Generals; he thought that McClellan did not really "want" to damage the enemy. He had to reproach General Meade after the victory of Gettysburg with not "seeking a collision with the enemy"; he had to contend with the countless opponents of the war who undermined the efforts of the North. The South, on the other hand, remained to the end united in resistance, ill-treating prisoners and massacring recaptured Negroes. Sherman's dashing Yankee boys, on their march from Atlanta to the sea, committed excesses in retaliation; but such a policy was utterly foreign to Lincoln's conception of the spirit of the war. He desired, in the words of the Second Inaugural Address, "malice towards none and charity for all." His wife came from the South; her brothers fought and died for it; she was suspected of lending aid to espionage. As the war progressed Lincoln's position

[Continued on page 550]

negro woman for a slave, I do necessarily want her for a wife. My understanding is that I need not have her for either, but, as God made us separate, we can leave one another alone and do one another much good thereby." The Dred Scott Decision (by which a Negro slave was not allowed to sue in the United States Courts) inflamed him



HIS HOLINESS POPE PIUS XI.

As announced in his recent letter of protest against the persecution of the Church in Russia, the Pope celebrated in St. Peter's on St. Joseph's Day a Mass "in expiation and reparation for the profanation and atrocious wrongs perpetrated against the Majesty of God and against holy things in Russia, for the return of Russia to the true peace of Jesus Christ, and in propitiation for the faithful who have fallen victims to the religious persecution." The Mass was attended by a large number of representatives of the Russian colony in Rome. To preserve the note of penitence the ceremony was shorn of all external pomp, and in keeping with its simplicity the Pope was dressed in a red stole over a white surplice, without his tiara or Pontifical cloak. On the previous day it was

stated that reports had been received in the Vatican that persecution of religion in Russia was about to cease, and that a Soviet decree had ordered the reopening of certain churches. In his letter of protest above mentioned, the Pope recalled that from the outset of his Pontificate he had made many efforts to stop this "terrible persecution," and expressed the conviction that, in his solemn supplication on the tomb of St. Peter, he would be joined by the whole of the Christian world. Pope Pius XI., formerly known as Cardinal Ratti, was born near Milan in 1857, became a Cardinal in 1921, and was elected Pope in 1922. He was formerly noted as a mountaineer, and is the author of "Climbs on Alpine Peaks."



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AGENTS THROUGHOUT THE WORLD

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE NATIONAL FUNERAL OF GENERAL PRIMO DE RIVERA, THE FORMER SPANISH DICTATOR: THE COFFIN IN THE PROCESSION IN MADRID.



KING ALFONSO AND THE LATE DICTATOR OF SPAIN: HIS MAJESTY AT THE FIFTH OF THE MASSES IN THE CHAPEL AT THE RAILWAY-STATION. (WITH GENERAL BERENGUER STANDING BEHIND HIM.)

The body of General Primo de Rivera, Marqués de Estella, arrived in Madrid at 7.30 a.m. on March 19, and was met by King Alfonso's nephew, Prince Alfonso, and others. The coffin was then placed in a chapel arranged in one of the waiting-rooms of the railway-station, and Masses were begun. At 10 a.m. the King arrived, to attend the fifth Mass. Later, the coffin, covered with the Spanish flag and borne on an artillery limber, was taken in procession to a saluting-point beyond the bridge of Segovia. From there, it was escorted to the cemetery by a troop of Hussars. It was carried to the grave by officers of the Madrid garrison.



MR. KAYE DON.
The famous racing motorist whose determination to set up a new land-speed record at Daytona has caused so much interest. He hopes that his car, the "Silver Bullet," will beat Sir Henry Segrave's 231 miles per hour.

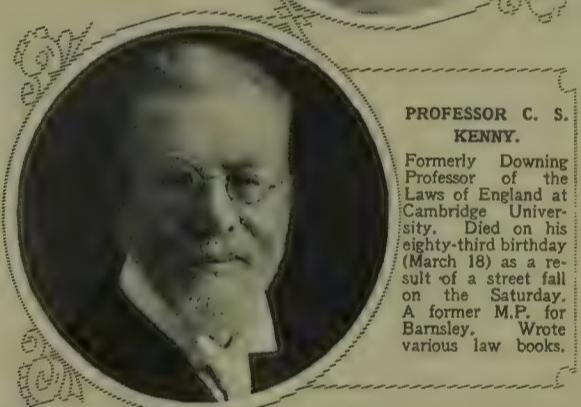


SIGNOR MUSSOLINI'S ONLY DAUGHTER AND HER FIANCÉ:
SIGNORINA EDDA MUSSOLINI AND COUNT GALEAZZO CIANO.

It is reported that the wedding of Signorina Edda Mussolini and Count Galeazzo Ciano will take place on April 24. The engagement was announced in February. The bridegroom-elect is the son of the Italian Minister of Communications, and is Secretary of the Italian Embassy in the Vatican City.



ADMIRAL SIR ROGER KEYES, BT.
Sir Roger Keyes was gazetted Admiral of the Fleet on March 23, and his promotion dates from May 8 next. He has been Commander-in-Chief at Portsmouth since April of last year. He is best known by his work in connection with the Dover Patrol, and he was in command of the famous Zeebrugge and Ostend operations in April 1918.



PROFESSOR C. S.
KENNY.

Formerly Downing Professor of the Laws of England at Cambridge University. Died on his eighty-third birthday (March 18) as a result of a street fall on the Saturday. A former M.P. for Barnsley. Wrote various law books.



SIR VINCENT CAILLARD.
Died on March 18, aged 73. A well-known diplomatist who turned financier and, later, joined the board of Messrs. Vickers. A Director of the Southern Railway, etc.



MR. ERNEST A. PERRIS.
The Editor-in-Chief of those famous national newspapers, the "Daily Chronicle" and the "Sunday News," both of which have taken on a new and most up-to-date form.



THE QUEEN AMONG THE STUDENTS AFTER A SURPRISE VISIT: HER MAJESTY LEAVING
THE ROYAL COLLEGE OF ART, SOUTH KENSINGTON.

The Queen, who was attended by the Lady Ampthill and the Hon. Gerald Chichester, visited the Royal College of Art, South Kensington, on March 21.



MR. PHILIP A. DE LASZLO.
Elected President of the Royal Society of British Artists. Born in Budapest in 1869. A naturalised British subject. Distinguished portrait-painter. M.V.O., 1910.



PROFESSOR AUGUSTINE HENRY.
Late Professor of Forestry at University College, Dublin. Died on March 23, born July 2, 1857. Traveled much and explored flora of Inner China, Formosa, Hainan, etc.

ART NEWS: A ZEUS IDENTIFIED; A GIFT; AND PURCHASES.

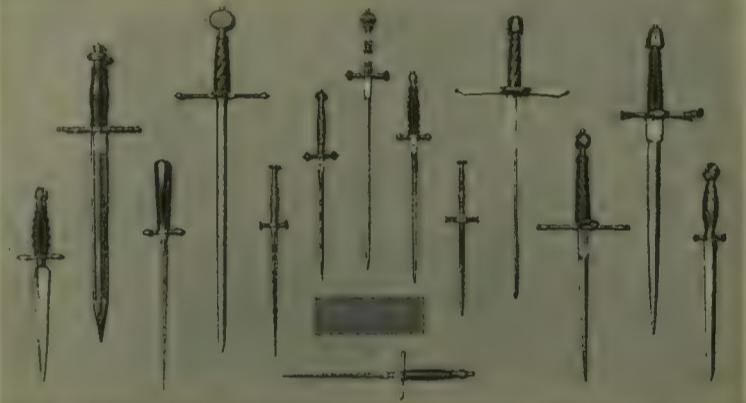


NOW HELD TO BE A ZEUS THROWING A THUNDERBOLT: A BRONZE FROM THE SEA-BED AT ARTEMISION—AS SHOWN IN THE NATIONAL MUSEUM, ATHENS.



FOR COMPARISON WITH THE BRONZE SHOWN IN THE FIRST PHOTOGRAPH, AND ADVANCED AS EVIDENCE THAT THAT WORK SHOWS ZEUS THROWING A THUNDERBOLT, AND NOT, AS ONCE THOUGHT, POSEIDON: ARCHAIC FIGURES OF ZEUS.

The bronze Zeus illustrated on this page was at first thought to represent Poseidon, the Sea-god. Its story was told in "The Illustrated London News" at the time. "Two years ago," it was noted in our issue of October 13, 1928, "fishermen plying their craft at Artemision, near Zerochorion, in Eubœa, brought to the surface in their nets a hand of bronze. The other day it was reported from Athens that another hand had been netted. As a result, further search was made, and there was recovered the figure . . . which was brought to light on September 24." On March 30 of the following year we reproduced the head as it appeared after it had been soaked in water for the removal of the numerous shells that encrusted it. It was then remarked: "Investigation is now held to have proved that the 'Poseidon' is in reality a 'Zeus' throwing a thunderbolt." This theory is supported by the archaic statues of Zeus also given on this page. It should be added that the work is eight feet high, and that it dates from the middle of the fifth century B.C. In its cleaned and restored state it is now in the National Museum at Athens.—An important



INCLUDING SEVEN OF THE DELICATELY CHISELLED STILETTOS FAVOURIED BY ASSASSINS IN LATE RENAISSANCE ITALY (THE CENTRE GROUP, AND THE WEAPON THIRD FROM THE LEFT): DAGGERS FROM THE RENÉ DE L'HÔPITAL COLLECTION.

selection of pole-arms, swords, and daggers from the collection of that well-known artist, the late René de l'Hôpital, is on view at the Victoria and Albert Museum. It forms a memorial gift from his widow.—The altar-piece illustrated is a product of the Milanese School, dates from the second half of the sixteenth century, and is set in an eighteenth-century wooden case which is lined with velvet embroidered with the arms of Delgado and the date 1574.—With the aid of a contribution of £2000 from the National Art-Collections Fund and £2000 from Mr. Campbell Dodgson, the British Museum has bought, for £5000, the drawing by Dürer which is reproduced on this page. The work is dated 1505, is signed, and is inscribed, "Una Vilana Windisch." It is a particularly large drawing for the artist, measuring 16½ inches by

11, and, needless to say, is a most notable addition to the Museum's collection of portrait drawings by Dürer, a collection which ranks in importance only after those of Vienna and Berlin. Formerly, it was in the collection of Henry Danby Seymour, M.P., of Knoyle, Wilts.



IRON DAMASCENED WITH GOLD AND SET WITH PAINTED GLASS PANELS: A MAGNIFICENT PORTABLE ALTAR-PIECE OF THE SIXTEENTH CENTURY WHICH HAS BEEN ACQUIRED FOR THE VICTORIA AND ALBERT MUSEUM.



BOUGHT FOR THE NATION—FOR £5000: A PEN-AND-WASH DRAWING BY ALBERT DÜRER; A WORK SOLD FOR £2500 IN 1927.

FROM A CITY WHOSE "CUSTOMS" WERE HUMAN SACRIFICES: BENIN RELICS.

PHOTOGRAPHS BY COURTESY OF MESSRS. FOSTER, 54, PALL MALL, S.W.1.



DATING FROM ABOUT 1500: A BRONZE JUJU STAND; WITH ELEPHANTS AND LEOPARDS SURMOUNTING IT. (12 INCHES IN DIAMETER.)



A KING AND EIGHT ATTENDANTS—TWO WITH SHIELDS RAISED AGAINST THE GLARE OF THE SUN: A BRONZE DATING FROM ABOUT 1500.



ONE OF A PAIR DATING FROM ABOUT 1600: A FINE BRONZE FIGURE OF A LEOPARD. (A PIECE 20 INCHES IN HEIGHT.)



WARRIORS IN FULL ARRAY, WITH SHIELDS, AND WITH BROAD-BLADED SWORDS: A BRONZE PLAQUE. (15 IN. BY 13.)



POSSIBLY INTENDED TO REPRESENT EUROPEANS: A BRONZE ÆGIS, OR PLAQUE, WITH FIGURES IN BUTTONED TUNICS AND "SKIRTS." (C. 1500.)



THREE CHIEFTAINS: A BRONZE PLAQUE MEASURING 20 INCHES BY 14—A FINE RELIC BROUGHT FROM BENIN CITY IN 1897.



COVERED WITH HUMAN SKIN AND LACQUERED: A THREE-FACED DEVIL MASK OF WOOD—A PEAKILY INTERESTING "LOT" FROM THE NEVILLE COLLECTION, WHICH IS TO BE AUCTIONED. (19 IN. HIGH.)



WITH "CHOKER" REPRESENTING CORAL AND WORN AS A BADGE OF RANK: A BRONZE HEAD USED AS A STAND FOR IVORY TUSKS WHICH WERE JUJUS. (C. 1500.)

Benin, whose "customs," like those of the equally notorious Ashanti and Dahomey, meant human sacrifices, was captured by a British punitive expedition in 1897. "The city," to quote the privately printed book describing the Benin collection of Lieut.-General Pitt Rivers, "was found in a terrible state of bloodshed and disorder, saturated with the blood of human sacrifices offered up to their Juju." Numerous works of art were discovered, chiefly in the royal compound and

in the Juju houses; fine specimens in brass, bronze, wood, and ivory, which were found "buried and covered with blood, some of them having been used amongst the apparatus of their Juju sacrifices." Several members of the punitive expedition brought away examples—among them the late Hon. G. W. Neville, whose unusually important collection (here illustrated) is to be auctioned at Messrs. Foster's, in Pall Mall, on May 1.

NEW WAYS AND OLD: EXHIBITS OF PAST, PRESENT, AND FUTURE.

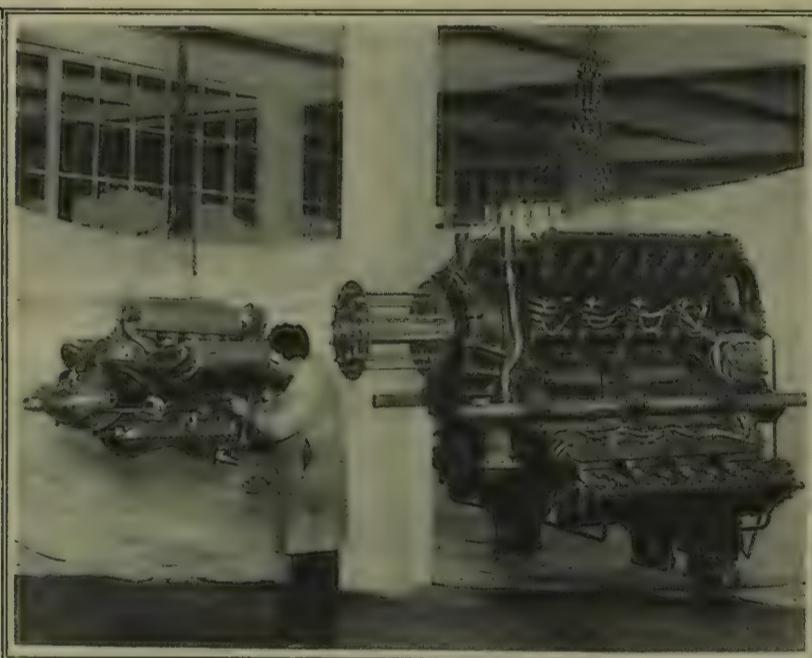


WARFARE IN WILLIAM THE CONQUEROR'S TIME: A DIORAMA MODEL OF THE BATTLE OF HASTINGS—ONE OF A HISTORICAL SERIES OF BATTLE SCENES NOW ON VIEW AT THE UNITED SERVICE MUSEUM.

About 80 "dioramas"—those life-like tableaux which are half-models and half-paintings—are to be used in the British section of the Antwerp Exhibition next month, and a series of them was recently exhibited in London by the Department of Overseas Trade. The series shown, illustrating the different racial strains which have contributed to the growth of the British nation, are the work of Mr. Ivester Lloyd, of Leighton Buzzard, who is well known to horse- and dog-owners as a modeller of their favourite animals, and the cost has been borne by Mr. Ernest Makower, who is to present them, after the Antwerp Exhibition, to the London Museum. A set of dioramas of British battle scenes, also the work of Mr. Lloyd, has been lent by the Department of Overseas Trade to the Museum of the Royal United Service Institution in Whitehall, where they are at present on view.



STONE-AGE FLINT-MINING IN ENGLAND: ONE OF A SET OF DIORAMA MODELS, ILLUSTRATING BRITISH RACIAL EVOLUTION, TO BE SHOWN AT THE FORTHCOMING INTERNATIONAL EXHIBITION AT ANTWERP.



AEROPLANE-ENGINE PROGRESS: A 1000-H.P. NAPIER "CUB" OF 1921 (RIGHT), WITH THE MUCH SMALLER AND LIGHTER, BUT MORE POWERFUL, ENGINE BUILT FOR LAST YEAR'S SCHNEIDER TROPHY RACE.

This photograph illustrates the wonderful progress that has been made in the manufacture of aeroplane-engines, attaining an increase of power along with a great reduction in size and weight. The larger engine is the 1000-h.p. Napier "Cub" which was produced in 1921. The smaller one on the left is a new supercharged racing Napier engine, which was built for the Schneider Trophy race last year. This engine develops 1275 h.p. and weighs only 1130 lb.



A NOVELTY AT BROOKLANDS AT THE OPENING OF THE MOTOR-RACING SEASON
A MOTOR-BUS CONVERTED INTO A TOTALISATOR.

The totalisator, or, as it is more familiarly called, the "Tote," is now coming into almost universal use. One will be in operation, it is said, at nearly every meeting during the present flat-racing season, which opened at Lincoln on March 24. Nor is it only in horse-racing that the mechanical "bookie" is in evidence. At the opening meeting of the Brooklands Automobile Racing Club, on March 22, a "Tote," in the form of a motor-bus converted for the purpose was stationed in the Paddock. In our photograph business is seen in progress at the "ticket office" windows.



AN ENGLISH NURSERY OF TO-DAY: THE CARE OF CHILDREN AS DEMONSTRATED IN THE IDEAL HOME EXHIBITION AT OLYMPIA.

The care of children as practised to-day and as it may be practised thirty years hence is one of the numerous phases of domestic life represented—by typical nurseries of all nations—at the Ideal Home Exhibition (the twenty-second of the annual series) organised by the "Daily Mail") opened at Olympia by the Lord Mayor and Lady Mayoress, Sir William and Lady Waterlow, on March 24. This year's Exhibition, which will remain open until April 17, contains some



A NURSERY OF 1960: A FORECAST OF THE FUTURE AT THE IDEAL HOME EXHIBITION, WITH NURSES IN TROUSERS AND "HELMETS."

600 different exhibits and special features, comprising every possible aid to efficient home-making on modern labour-saving lines, whether in furniture and decoration, heating, lighting, and cookery, food, hygiene, toilet, recreation, or domestic economy. Besides the nurseries, the special features include an art gallery, period rooms, a Noah's Ark of queer living animals and birds, a Hall of Music, and Gardens of the Artists.

RANGED ON THE NEW "PLANET"?
AN ASTRONOMICAL "BIG BERTHA."



A CURIOUS EFFECT PRODUCED BY ACCENTUATED PERSPECTIVE IN THE PHOTOGRAPH: THE TUBE OF THE GIANT TELESCOPE AT THE BERLIN OBSERVATORY WITH THE FRONT END (IN LEFT FOREGROUND) APPEARING ENORMOUSLY THICKER THAN THE BASE (IN RIGHT BACKGROUND).



SUGGESTING A HUGE GUN, OF THE "BIG BERTHA" TYPE USED BY THE GERMANS DURING THE WAR TO SHELL PARIS AT SEVENTY-FIVE MILES RANGE: AN OBLIQUE VIEW OF THE GREAT BERLIN TELESCOPE.



IN THE OBSERVATORY AT BERLIN, WHERE THE PLANET NEPTUNE WAS DISCOVERED IN 1846: THE TUBE OF THE HUGE MODERN TELESCOPE SEEN FROM BEHIND—ITS SIZE INDICATED BY THE MAN ON THE FAR END.

The Lowell Observatory's discovery of a new planet (noted, with illustrations, in our last issue) has stimulated astronomical observations, and doubtless all the telescopes in the world have since been focussed on its position. The telescope here shown, at the Steinwarte (Observatory), in the Treptow district of Berlin, is the largest in Germany. Dr. J. Jackson, of the Greenwich Observatory, wrote the

other day, in a retrospect of previous discoveries of planets: "Adams in England . . . actually predicted the position of Neptune with great accuracy—and it was not until 1846 that Neptune was discovered at Berlin by Galle from the prediction of Leverrier." Dr. Jackson has since suggested that the object recently discovered may be a comet, and mentions a telegram from Berlin describing it simply as "Comet Lowell."



ON this page last week I mentioned the so-called Van Dyck frame as being very similar to the usual Dutch type. A good example of the latter is to be seen depicted in the background of the charming little Metsu—"The Duet"—in the National Gallery. For some reason these rather heavily decorated specimens—less flat generally than the finer Van Dycks—are known to many as Stuart frames, the implication being that they are English. It is, of course, possible to argue that all frames of this particular design found in Holland were exported from this country. It is also possible to persuade oneself that the great number which appear in paintings by seventeenth-century Dutch masters—one can count a dozen or so in the Dutch Rooms of the National Gallery, and anyone who has the little illustrated catalogue by him can find a dozen more in interiors which were shown at the Dutch Exhibition at Burlington House—I repeat, it is possible to persuade oneself that they are all of English manufacture. It is also permissible to take the more obvious and far more simple view that this type of frame, seen so often on the walls of Dutch houses in paintings by Dutch masters next to Dutch furniture and Dutch fashions is—Dutch. That is not to say that frames of similar design were not made in seventeenth-century England, but it is reasonable to suppose that these were copied from Dutch models and not *vice versa*. As was pointed out in the previous article, the English frame-makers were not conspicuously original.

Quite an amusing hour can be spent in wandering round any Dutch picture-gallery and noting the frames upon the walls of interiors by such artists as Metsu, Terborch, Ver Meer, and Emanuel de Witte. As a rule, the usual type is either the one mentioned above or a plain black. As far as the National Gallery is concerned, one of the most interesting paintings from this point of view is the "Interior of a Picture-Gallery," by Hans Jordaens, who died in 1643. (Some of the "works" depicted on the walls of the gallery in this painting were reproduced in

A PAGE FOR COLLECTORS: MORE OLD FRAMES.

By FRANK DAVIS.

Antwerp is, of course, not in Holland, but in Flanders. Most of the pictures on the walls in this painting are enclosed in plain black frames—a fashion

decoration in the latter half of the eighteenth century cannot fail to emphasise, and the change is as evident in the design of an elaborate writing-table or a silver centrepiece as in such a relatively trivial object as a picture-frame. Thanks partly to a natural reaction against over-elaboration, and partly to the enthusiasm aroused by the excavations at Pompeii, the intricate—and, incidentally, beautifully carved—tendrils and leaves of the smaller example have been replaced by an austere architectural pattern: French carved frames are invariably of oak, and invariably gilded.

The enormous variety of Italian frames almost defies analysis. The beautiful carved and painted examples which enclosed so many of the exhibits at the now dispersed Italian Exhibition at Burlington House will be fresh in everyone's memory. Perhaps three fine specimens of the sixteenth century can be considered as fairly typical. One can hardly call any of them common—for that matter, all original frames are rare, which accounts for their price—but they are common enough for identification (Fig. 3). A is Venetian, with a surface of gesso, but with sight edge and back edge—that is, the inner and outer border—carved in wood and gilded. The raised gesso pattern is produced by building up each leaf, as it were, with the brush, and allowing it to dry, while the background is roughened with a series of shallow punch holes. An ideal frame, this, for the finest type Titian portrait. B—in brown and gold—is an example of the elaborate but wonderfully dignified design which is still referred to by the name of the sculptor Sansovino; C is rather a later type, definitely Florentine.

The centre frame (C) in Fig. 1 is the Italian "tabernacle" type, which is so immediately recognisable as to require no comment. The other two in this photograph are Spanish, and outstanding examples. A is a noble frame in black, B the typical Velasquez pattern—the spaces between black,



FIG. 1. SPANISH AND ITALIAN FRAMES: (A) SEVENTEEN-CENTURY SPANISH IN SILVER AND BLACK; (B) THE VELASQUEZ PATTERN, WITH GOLD CARVING AND BLACK SPACES BETWEEN; (C) THE ITALIAN "TABERNACLE" TYPE IN BROWN AND GOLD.

which appears to be common to both countries—but the more definitely Flemish

type is to be seen in the foreground—a plain surface on which are painted arabesques in gold. The same type is sometimes found with the pattern rendered in ivory inlay. The other—that is the third—type of frame found on seventeenth-century Dutch pictures is to be seen in Fig. 2 A. This is pure French. The English eighteenth-century adaptation of this design was illustrated last week.

Of the other two frames in the same photograph (Fig. 2) C is of the Louis XV. period, B of Louis XVI. The change in taste is extraordinarily well marked between the flowing roccoco pattern of C and the severe, almost classical style of B. It is the difference between Louis XV. furniture and the simpler style of the following reign, or—to take a parallel development in England—between Chippendale and the brothers Adam. It

is a phenomenon which the most cursory inquiry into the development of the art of



FIG. 2. THE FRENCH STYLE: (A) A LOUIS XIV. TYPE; (B) LOUIS XVI.—A SEVERE DESIGN CONTRASTING STRONGLY WITH (C) LOUIS XV., A FLOWING ROCOCO PATTERN.

colour, as an "art problem" of authorship, in our issue of Dec. 15, 1928, and in the next number we gave the whole picture in colour, as the solution.)



FIG. 3. ITALIAN TYPES OF FRAME: (A) VENETIAN SIXTEENTH CENTURY, IN GESSO, WITH EDGES CARVED IN WOOD AND GILDED; (B) A DIGNIFIED SANSOVINO DESIGN IN BROWN AND GOLD

(C) FLORENTINE, LATE SIXTEENTH CENTURY.

All Photographs by Courtesy of Mr. H. J. Spiller.

HUSBANDS AND WIVES—BY REMBRANDT: GIFT MASTERPIECES.

FROM THE PICTURES IN THE H. O. HAVEMEYER COLLECTION IN THE METROPOLITAN MUSEUM OF ART, NEW YORK. REPRODUCED BY SPECIAL PERMISSION.



"PORTRAIT OF AN ADMIRAL."



"PORTRAIT OF THE ADMIRAL'S WIFE."



"CHRISTIAN PAUL VAN BERESTEIJN."



"VOLKERA VAN BERESTEIJN."

Our readers will recall that we reproduced in our last issue certain of the masterpieces in the H. O. Havemeyer Collection bequeathed to the Metropolitan Museum of Art by Mrs. Louise W. Havemeyer, and now housed therein. As we then noted, the gift includes no fewer than six Rembrandt portraits and eight

drawings. "Especially," chronicles the "Bulletin," "there are the excellent early portraits of Christian Paul van Beresteijn and his wife (1632) and the grandly solid portrait of the gilder, Herman Doomer (1640)." The portrait of Doomer was included in the illustrations we gave in last week's number.

MODERN IDEAS IN TABLE DECORATION.



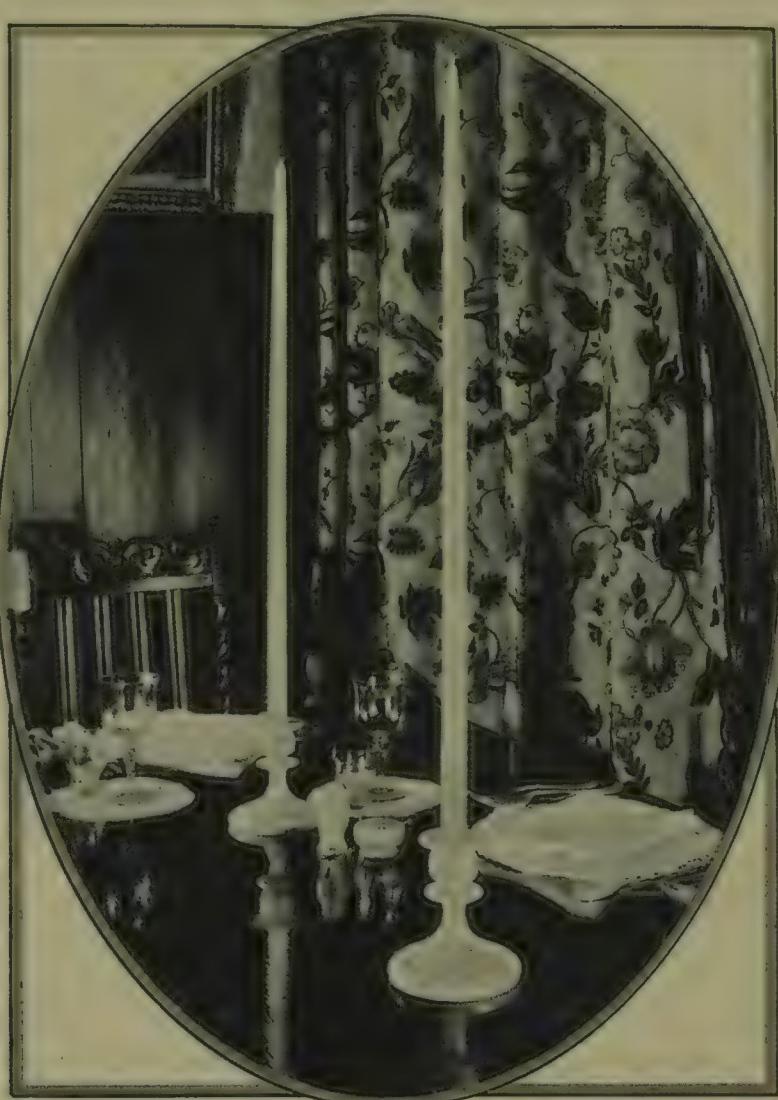
A "BRIDGE SET" OF APPLIQUÉD LINEN, AND A VASE OF STUART CRYSTAL. THE LINEN COMES FROM ROBINSON AND CLEAVER, AND THE VASE FROM THE ARMY AND NAVY STORES.



CLEAR CUT-GLASS ON COLOURED LINEN: AN UNUSUAL HORS-D'ŒUVRE SET FROM SOANE AND SMITH, WHO SPECIALISE IN GLASS AND CHINA FOR A WELL-APPOINTED TABLE.



FINE LACE AND COLOURED CRYSTAL: THE TABLE MATS, FROM ROBINSON AND CLEAVER, ARE OF ITALIAN FILET, AND THE CANDLESTICKS, FROM THE ARMY AND NAVY STORES, OF RAINBOW TINTED GLASS. THE DECORATIVE CRYSTAL TREE AND MENU-HOLDERS COME FROM GORRINGS.



DINING BY CANDLE-LIGHT: TAPERING "NELL GWYNN" CANDLES IN BEAUTIFUL COLOURS ARE IDEAL FOR THE TABLE. THEY BURN WITH A CLEAR STEADY FLAME, AND ARE AVAILABLE IN MANY DIFFERENT DESIGNS.



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THE WORLD OF MUSIC.

THE WRITING OF PROGRAMME NOTES.

ONE of the interesting facts in connection with the Courtauld-Sargent Concert Club, which has provided, to some extent, a new audience for London orchestral concerts, is that, in response to a demand received from the subscribers; the annotated concert programmes are in future to be available on sale at the Queen's Hall one week before the date of each concert. This shows a real intellectual interest on the part of the subscribers who want to be able to read and digest the programme notes before the actual day of the concert.

One must not exaggerate the importance of this, because it is to be remembered that in every art the mind is liable to be diverted from the essential direct perception of the art to some commentary, historical or grammatical, upon it. It is far easier to read Professor Blank's notes to Wordsworth's "Prelude" than to read the "Prelude" itself. It is easier to learn and remember that Beethoven was born in 1770 and died in 1827 than to develop one's power of perception up to the point of being able to tell definitely whether a piece of music is Beethoven's or not. There are very few amateurs of music who could say definitely whether an unfamiliar cadenza played by a virtuoso in the performance of a Beethoven concerto was really by Beethoven or another hand. But to be able to do this argues a much more exact knowledge and understanding of Beethoven's music than to be able to recount all the facts of Beethoven's life. But of course good programme notes should help the student and the amateur to develop his musical understanding. It may, perhaps, be surprising to the layman to hear how difficult good programme notes are to write. It is rarely indeed that one comes across them, and Continental programme-note writers are very little, if any, better than our own. The best programme notes in my knowledge are those being written by Professor Dent, of Cambridge, for the Royal Philharmonic Society's concerts, and I should like to see Professor Dent writing the notes for the Concert Club.

There are two diametrically opposite kinds of programme notes—the purely descriptive and the purely technical-analytical. In my opinion, both are equally objectionable and useless. The descriptive programme note offers great opportunities for bad writers and poor musicians to show what havoc

they can make of English prose. The writers who describe symphonies as if they were sunsets or battles, or election conflicts between the good and the evil parties in the Universe, are useless to everybody, and positively harmful to those who are seriously trying to understand the art of music. But those who eschew all descriptions of this sort and give merely a dry technical analysis are, in my opinion, just as remote from the useful function of the annotator and critic.

The chief difficulty that confronts the annotator is that of quotation and illustration. The literary critic is using the same medium as the subject he is criticising is using—namely, words—and he can quote the words of his author and compare them with the words of other authors most fruitfully. If one were to make a comparison between, say, the poetry of Keats and of Shelley, one could offer illustrations that everyone could read immediately of all their differences. Even the metrical and rhythmical differences could be illustrated. Keats's rhythm is mostly static when it is in his intensest and most personal style; Shelley's is always flowing. Now, I can take two stanzas from two poems by each of those authors, and illustrate this point immediately; but supposing I want to show a similar difference between the rhythms of Mozart and Wagner, how shall I illustrate this? It will, in the first place, take far more space, because music covers more space, vastly more space, for its notation on paper than poetry. Pages of music can be played in a few seconds, and there is no avoiding this difficulty.

But, apart from this, only a few specialised individuals can hear absolutely perfectly in pitch and rhythm from reading written notation without playing it. The average amateur can only read—and then not with a very high degree of accuracy—from a score that is already familiar to him and hear with certainty what he is reading. So that illustrations of this kind that the literary critic can give on all sides are quite beyond the reach of the writer on music. And, even if we all had such a high degree of musical training that we could hear infallibly what we read from musical notation without the aid of our sensual ear, there would still remain the difficulty of space. In spite of all these difficulties, something useful can be done in the way of writing programme notes by a trained musician like Professor Dent, who is thoroughly acquainted with his material and who can devote ingenuity to explaining it.

Characteristics peculiar to different composers can be pointed out, can be described according to how they sound, and can be then given their technical description and musical notation. This is the best, perhaps, that can be done.

For an acute mind there are always numbers of points of resemblance and difference, and there is no end to the commentary that can be made upon a major piece of music. For example, at the recent Philharmonic Society's concert, when the French pianist, Alfred Cortot, played the Beethoven G major pianoforte concerto, Professor Dent stated in his notes that this Beethoven concerto, "although apparently conforming to the classical model, stands in many ways less near to the concertos of Mozart than it does to the A major concerto of Liszt." This might surprise many people, but Professor Dent explains—

"Beethoven's treatment of the concerto form differs notably from that of Mozart, whose concertos for pianoforte are the most exquisitely proportioned models of what a concerto should be. Beethoven, in fact, does not seem to have understood at all what were Mozart's reasons for the form he perfected. Mozart was still in touch with the old Italian operatic aria from which the concerto form is derived, and some of his arias are treated in the concerto style. For Mozart the concerto was an entirely different thing from the symphony, and perhaps a more important thing. By Beethoven's time the old-fashioned aria was a thing of the past, and the symphony had attained a new dignity and grandeur. Beethoven approached the concerto from the symphony, and even foreshadowed the romantic treatment of the concerto on the lines of the symphonic poem."

Now here are an immense number of ideas and points which suggest further analysis and discussion! I would agree that Mozart's concertos are the most perfectly proportioned models of what a concerto should be, if I were prepared to agree beforehand as to what a concerto should be. But I don't see why Beethoven's conception or Brahms's or Liszt's conception of a concerto has not got as much right to exist as Mozart's. Nor would I be ready to declare that I thought Mozart's concertos better than Beethoven's.

Professor Dent, however, is perfectly right in pointing out that they are *different*, and it is in the fresh way in which he points this out that he gives value to his notes. If he had merely said that Beethoven's concertos were more romantic than Mozart's, he would have said something so vague

[Continued overleaf.]

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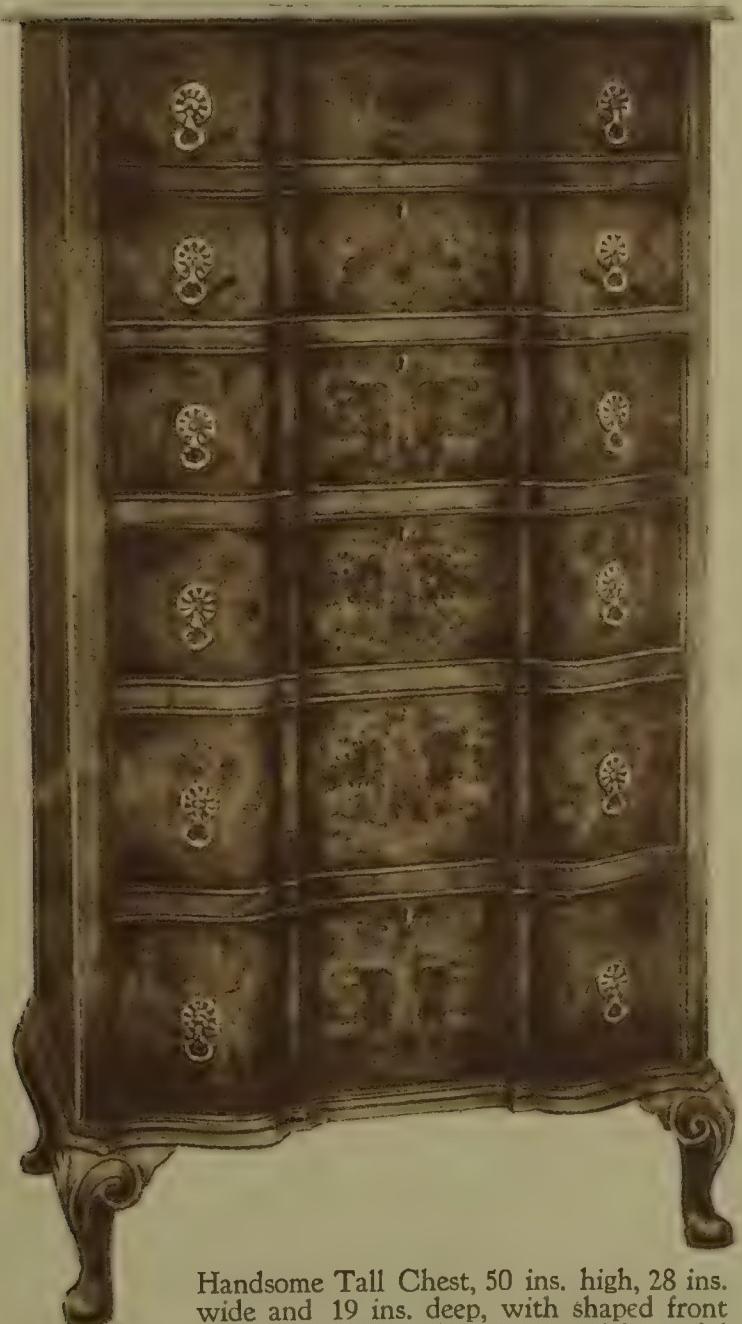
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and uncertain that one could not argue about it; but when he says that Mozart's method of making the solo hold its own against the orchestra was "to give it not the showiest fireworks, but the most interesting thematic material," he is much more enlightening. As he goes on to say, "whereas in a work of Mozart's the chief interest lies in the themes themselves and the formal order in which they are exhibited, the chief interest in a Beethoven work lies in the development section. . . ."

Here perhaps Professor Dent is getting a little too technical for the layman, but it would be possible to illustrate his meaning plainly by profuse musical quotation. It is in the concert hall, however, that the amateur must train his ear to perceive these differences of style and to realise how different the aims of composers may be. I dissent entirely from Professor Dent's statement that Beethoven did not seem to have understood what were Mozart's reasons for the form Mozart perfected. That is ascribing far too much to ourselves and too little to Beethoven. Surely Beethoven had different intentions from Mozart; that is why he wrote differently and more differently as he proceeded; but it is absurd to say that Beethoven did not understand what we understand in Mozart's music. W. J. TURNER.

HOW THE ANCIENT EGYPTIANS DID THE THINGS WE DO TO-DAY.

(Continued from Page 524.)

interpretation in stone of the actual use made of these natural materials, is shown by their imitation of the flowers of the plants in question—papyrus or lotus—for capitals; a piece of artistic licence entirely contravening the physical possibilities of the material, but permissible and, indeed, admirable in the stone-mason, who had by this time freed himself from direct dependence on the technique of the bricklayer, carpenter, and crofter.

It did not take long to gain this independence. Though the Saqqarah buildings everywhere display the forms of earlier techniques, the actual craftsmanship has already reached a very high standard. The explanation of this curious state of things cannot be discussed here; it is more important to notice the leap towards independence achieved by the stone-mason in a century or two of development. The most startling element in the progress



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shown by the most important group of buildings—the Gizeh Pyramids—is the increase in the size of the ordinary block, used by hundreds of thousands, in the construction of their huge monuments. These blocks prove that the Egyptians had mastered the problem of moving and lifting blocks of enormous weight—an advance in knowledge which they brought to the limit of its practical usefulness about the same period, as is shown by the standing monolithic columns of granite in the Pharaoh Khafre's Pyramid Temple.

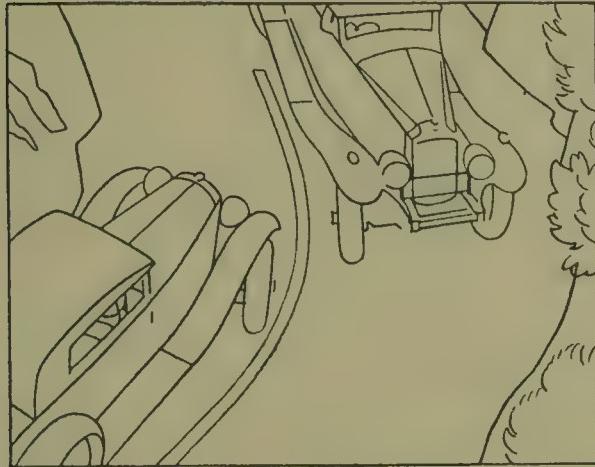
Their method of hauling and raising stones was of the simplest: wooden sledges—probably drawn on rollers, though this is not proved for the early date—and unlimited man-power; wooden cradles and probably levers; ramps, extending for as much as 1000 yards and 48 ft. high at the top, if we are to believe Herodotus, whose account of the building of the Great Pyramid is estimated by Petrie to be substantially correct. (Against the fact that, when Petrie wrote, Herodotus's statement was accepted—that all the blocks of the Pyramid were brought from the opposite side of the river, which we now know not to be the case—may be balanced the need, pointed out by Petrie, for more than one ramp to facilitate movement up and down and round the different courses of the Pyramid.) Much of the detail is still not clear to us; as, for instance, how far the central chambers and passages of the Pyramid were left hollow in the structure as the building went on, and how far excavated after the Pyramid was complete. But the main resources of the pyramid-builder are clear: time, man-power, and elementary mechanical devices; very slow, but perfectly sound.

These also were the resources at the command of the engineers, architects, and masons who erected the obelisks dedicated by the Egyptian kings from the middle of the third millennium onwards, and thus achieved the most remarkable of the monumental feats the Egyptians ever set their hands to. The largest obelisk known to us was never erected. It lies half cut out of its bed in the granite quarries of Assuan, where its thorough examination was recently undertaken by Mr. Engelbach for the Egyptian Government. Happily Mr. Englebach was an engineer before he became an archaeologist, and was thus able to trace the stages of its history from its first rough preparation, marking out, and excavation, to the moment when, after discovery of successive flaws, resulting in successive reductions in the original size, it was finally abandoned. From tools lying about, and traces on parts of the quarries, he was able to complete the intended history of the obelisk, and evolved a theory as to the method of erection which is generally accepted. A model, based on that shown by Mr. Engelbach in his "Problem of the Obelisks" (T. Fisher Unwin, 1923), was exhibited at the Christmas lectures.

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RECENT figures reveal that the number of cars on the road to-day is more than half as great again as in 1924—a total of nearly a million and a half!

See them turning into the great arterial roads at a fine week-end—one every 11 seconds!

How to get from place to place over to-day's crowded roads without loss of time on the way, and in comfort, is a problem that every motorist must seriously reckon with.

That is why increasing numbers of experienced motorists are driving Vauxhalls. For the 1930 Vauxhall has been designed especially to overcome the limitations imposed by present-day traffic conditions.

Few other cars anywhere near the Vauxhall's price have the same capacity for making time, whatever the road difficulties—simply because, whatever you ask of it, the Vauxhall accomplishes always a little better, a little more easily and comfortably.

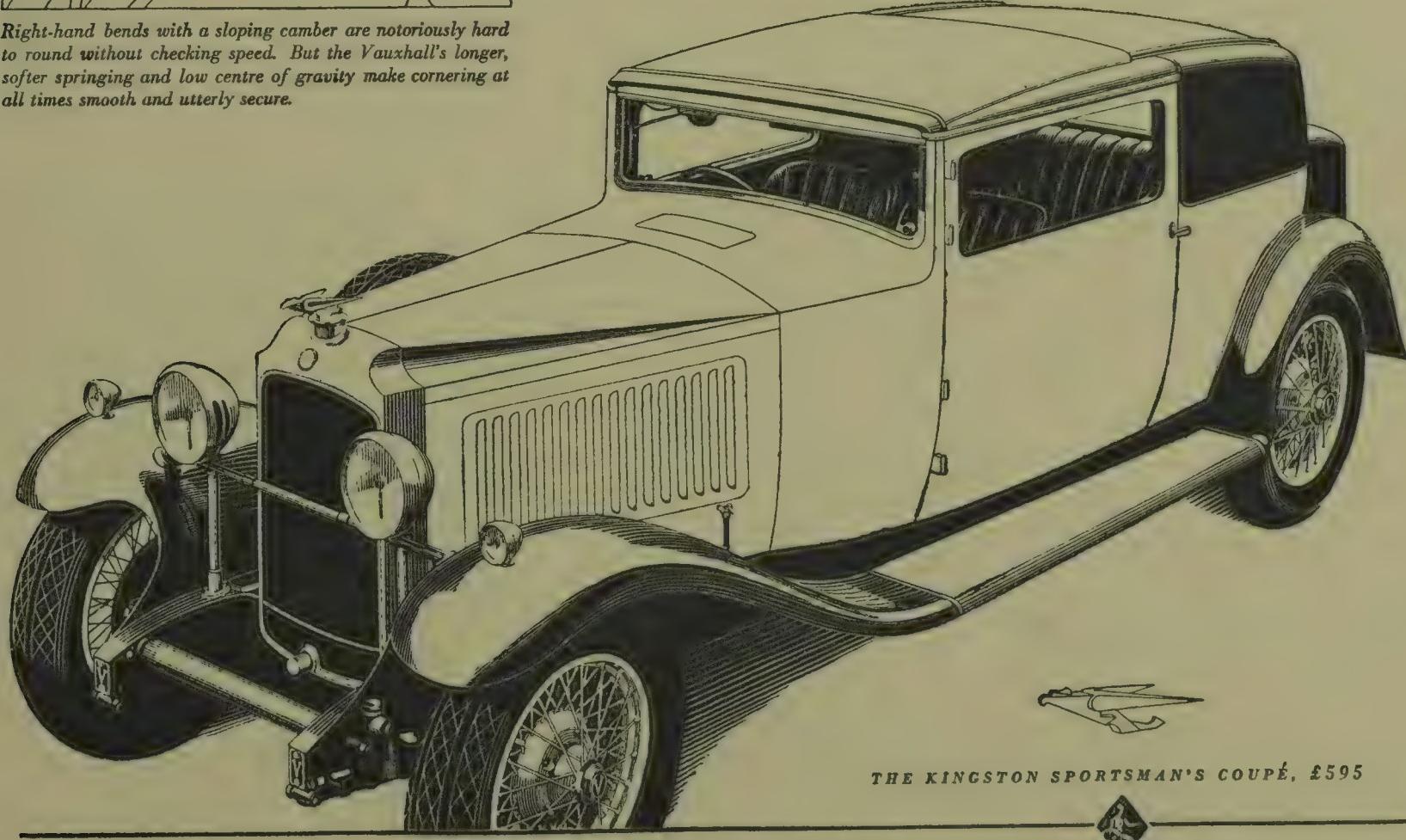
Out of a throng of cars the Vauxhall's swift, smooth acceleration puts you easily ahead of other traffic. Once on the open road you may speed up to 70 miles an hour or more—with perfect safety, because the famous Vauxhall brakes can bring you to a standstill almost instantly.

On hills the Vauxhall's suitably chosen gear ratios send you soaring to the top, ahead of others. Cornering, the Vauxhall, with its low centre of gravity and admirable springing, hugs the road so closely that you can safely round bends at a higher speed than would be wise in most other cars—and, again, the magnificent brakes (which cost three or four times as much to make as ordinary brakes) double your assurance.

You can travel consistently faster in a Vauxhall. And in extraordinary comfort. Steering, gear-change, braking, lubrication to 28 points of the chassis by one touch of a pedal, all are so easy that half the effort of driving is eliminated.

Vauxhalls are made at Luton, Bedfordshire, from 97% British materials by British workmen.

There are six fine Vauxhall models ranging in price from £495 to £695. All models are obtainable by the G.M.A.C. plan of convenient payments. See them at the nearest Vauxhall dealer's. Ask for a trial run. Or write for full particulars to Vauxhall Sales Department, General Motors Limited, The Hyde, Hendon, London, N.W.9. Complete range of models on view at 174-182, Great Portland Street, London, W.1.



THE KINGSTON SPORTSMAN'S COUPÉ, £595



V A U X H A L L



THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

IT is fitting in these days, when some folk imagine England is a back number, to chronicle a "pat on your back," so I do not hesitate to put on record that one hundred motor tractors made at Walthamstow, outside London City, have been sent to Italy recently, and orders for another eight hundred of these tractors have been received by Agricultural and General Engineers, Ltd., of Aldwych House, who represent the selling department of the dozen or so British firms making agricultural and general machinery. Moreover, these orders for tractors were obtained in the face of competition from all other countries in the world.

As a matter of fact, British goods can hold their own in all parts of the world when they are tested out in actual practice. It is always a long job educating opinion, as our motor-car makers have been doing during the past ten years, in order to prove that small cars can in the majority of cases do the work now performed by larger vehicles. Yet, strange to say, their work is finding fruitful returns in America, which is now waking up to the latent possibilities of the "baby" motor of seven or eight horse-power. I am told that the American-built Austin "Seven" production is to be 250,000 cars this next twelve months. This is more than all the cars of every make built in England during last year, so evidently the U.S.A. is thoroughly adopting the "baby" motor.

As one good turn deserves another, England has now started to build the six-cylinder Chevrolet vehicles

recorded. Actually, of the 407 fatalities recorded, 235 were due to the carelessness of pedestrians, and 53 concerned cycles, leaving only 119 to the discredit of motorists. That was quite sufficient misfortune, but to suggest that all 407 fatalities were accidents blamable upon motorists was too unkind. As a matter of fact, drivers as a whole are very careful. They need be. Over a hundred motorists were

pistons are of aluminium alloy, with three compression and one scraper ring. The oil consumption was too small to measure, and the petrol averaged, at forty-five miles an hour, about twenty-five miles to the gallon, which was good under the road conditions. The Solex carburettor has a hot-spot induction pipe, and a petrol injector makes starting easy.



ECONOMICAL TRANSPORTATION BY AIR AND LAND: CAPTAIN BROAD WITH THE NEW MOTH THREE AEROPLANE AND HIS M.G. MIDGET SPORTSMAN'S COUPÉ.

Captain Broad is well known as test pilot of the De Havilland Aircraft Company. The Moth Three aeroplane, it may be added, has a top speed of over 125 miles an hour, and covers 18 miles on a gallon of petrol. It seats three comfortably, and has ample luggage-space. The M.G. Midget Sportsman's coupé has a top speed of over 65 miles an hour, and covers over 40 miles to a gallon of petrol.

caught in a "rear light and silencer trap" worked in the Esher district a week or so ago. A "speed trap" also has been in operation in the outskirts of Farnham, Surrey, lately. This may be just a last spasm of rural authority before the Motor Bill becomes the new Motor Act abolishing speed limits for cars; but it may be well to remember that twenty miles an hour is still the legal speed limit in the United Kingdom until it is abolished in the near future.

New Fiat Small Car. In the first post-war year the Fiat Company, of Turin, introduced their model 501 Fiat of 10-h.p., which, owing to its high performance and reliability, became world-famous as the best small car on the market. That "10-15" Fiat, as it was called, was replaced by the 9 h.p. a couple of years or so ago. Last week the Fiat Company introduced its latest model—the 10-30-h.p. Fiat, an improved 10-15 h.p., and incorporating the lessons learnt from the 9 h.p. This new car has all the meritorious

fore needed. Spiral bevel gears are used with a back-axle ratio of 5.6 to 1. Semi-elliptic springs are fitted fore and aft, and the four-wheel brakes come into action when using either the foot or hand lever. One main adjusting screw is provided under the floor near the driver's seat, and at the same point four winged nuts on the end of each rod connecting direct to the brake cam-shafts.

The steering is very light, and the car has an excellent turning lock. Everything is adjustable—clutch and brake pedals, front seats, and track rods—so that the driver can be comfortable; and the definite castor action makes easy work for the pilot. Finger-tip control is provided, with the headlight-dimmer placed on the head of the steering column, and that is surmounted by the electric horn button. An excellent feature of this new 10-30-h.p. Fiat is the six-volt 100-ampère battery, giving ample reserve of electric current. There is coil ignition, with hand control for the advance and retard of the spark. The engine-starter switch is operated by a pedal on the left of the clutch pedal.

While small in actual rating, this new Fiat 10-30-h.p. saloon, listed at £260, has a roomy interior seating five, and the chromium plate bright parts and radiator give it a handsome appearance. It should become as popular as the old 10-15 h.p.



SPECIALLY DESIGNED TO PLEASE WOMEN MOTORISTS: THE NEW 10-30-H.P. FIAT.

Miss Isabel Jeans is here seen in one of the new 10-30-h.p. Fiats, the design of which was determined by replies to a questionnaire sent to ten thousand women motorists by the makers. The coach-built saloon shown is available in a variety of colour schemes, and is priced at £260. There is also a smart Weymann saloon, with a sliding roof and leather upholstery, at £275.

at Luton, in the Vauxhall Works. So from this date there is a purely British Chevrolet available to the public at the moderate price, for a comfortable six-cylinder 27-h.p. engined saloon, of £240. I have a strong idea that this international construction will largely help British motorists to follow the fashion of buying cars with larger engine-rating than they have been accustomed to in the past, and so reverse the old position. In that case the U.S.A. folks will be buying small horse-power motors, while English motorists will be purchasing cars of greater average horse-power than they bought during the past ten years. This will help the British motor manufacturer to build cars suitable for our Dominions of large horse-power rating and full-sized bodies selling at prices no greater than the smaller cars they used to build. It may be only a dream, but time will show whether it is an idle one or not.

R.A.C. Protests.

The R.A.C. has issued a protest regarding the injustice done to motorists by loosely worded official

returns of street accidents. One such return was headed "Summary of Fatalities Caused by Vehicles During the Fourth Quarter of 1929." The impression obviously conveyed was that mechanical vehicles were responsible for practically all the fatal accidents

features of the two former models, with additional virtues of its own. I drove it over a fairly representative road course for a hundred miles on test, and found it a thoroughly recommendable motor. It has a willing side-by-side valve engine rated at 11.1 h.p. The three-bearing crank-shaft and well-balanced power unit permits the speed of this 10-30-h.p. Fiat saloon to reach fifty-five miles an hour without any trace of "buzzing." The four-speed gear-box is easy to change on and is reasonably quiet, the third speed particularly so. One wants this for ascents like White Hill, out of Henley towards London, but otherwise main-road inclines can be carried on top gear. The third speed gives a speed of thirty-five to forty miles an hour on the speedometer, but I got thirty-five miles an hour on the watch. In the 9-h.p. Fiat the timing chain was noisy. In this new 10-30-h.p. car the Morse type of chain used is quite silent. The four-bladed fan runs on the water-pump shaft. The



ABOUT TO LEAVE DOWNING STREET FOR CHEQUERS: MR. RAMSAY MACDONALD AND HIS VAUXHALL.

was in former days, and it may be expected to obtain for itself an even larger number of supporters owing to its excellent performance on the highways and byways.

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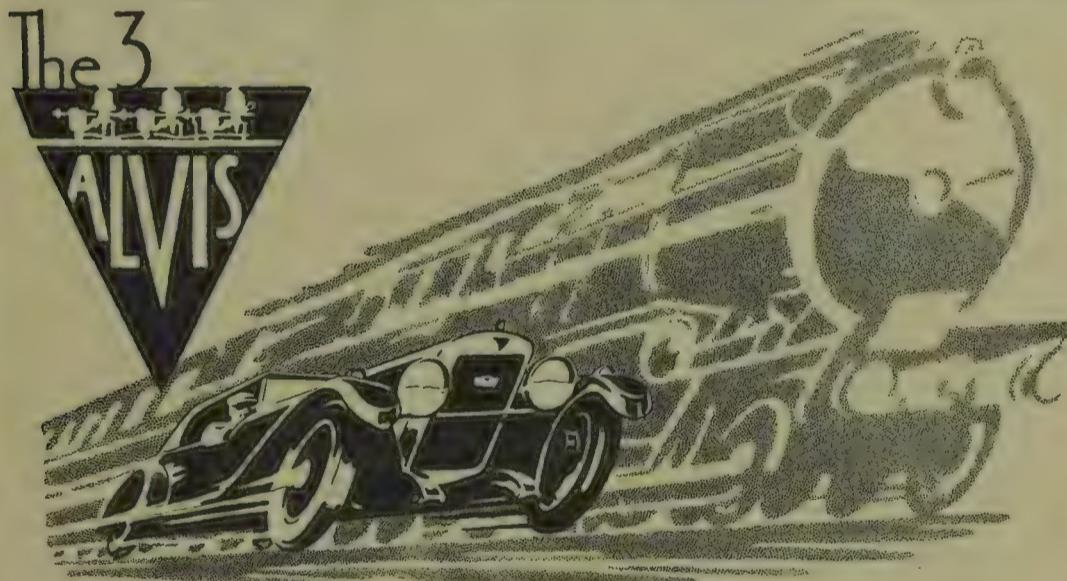


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THE TRANSFORMATION OF THE "SUNDAY NEWS."

IN Sunday journalism the most interesting development for a long time has been the recent transformation of the *Sunday News*, which for eighty-six years has been one of our great national weekly newspapers. In its fresh and more convenient form, with no fewer than seven of its forty pages devoted to pictures, it can claim to be the largest and most comprehensive paper of its kind published in this country, and to have set up a new standard in Sunday pictorial journalism.

Among its original features is an eight-page sporting supplement covering all forms of sport, complete in itself, and easily detachable from the main paper. Another striking new departure in Sunday journalism was the recent offer of £1000 for a Spring Double, to be won by the reader who could place the first three horses in the Lincolnshire and the Grand National, with a "must-be-won" £250 for the next best forecast if the double was not won.

The "Health and Happiness" page, edited by a well-known medical specialist, Dr. Leonard Williams, will likewise make a special appeal to a generation which has taken up with enthusiasm the cult of physical fitness. Such pastimes as motoring, wireless, gardening, and so on, are all dealt with by experts, while the stage and the cinema are treated in a comprehensive manner, and ample space is given to domestic affairs, fashions, and children's interests. The *Sunday News*, in fact, is essentially a home paper, appealing to all members of the family—husbands and wives, parents and children, brothers and sisters.

Special articles by such brilliant writers as Sir Philip Gibbs, Ethel Mannin, Jane Doe, Mollie Panter-Downes, and Thomas Burke are among the literary attractions of the paper, which also include, from the outset, a brilliant new serial by Ursula Bloom, the gifted young novelist whose last book was highly praised by the critics. A page of "Gossip" is no mere record of past events, but a lively talk on actual doings of the day. On



A SIMPLE WATER-SOFTENER FOR THE HOME: ONE DESIGNED ESPECIALLY FOR SMALL HOUSEHOLD SUPPLIES.

the artistic side, in addition to photography, there are pungent cartoons, portraying life as we live it now, from the pencil of J. Norman Lynd, an English artist who has won great repute in America.

No expense has been spared in staff, services, or plant to make the *Sunday News* the last word of perfection as a national news-picture paper for every home. A scheme of free insurance against risks of illness is a feature entirely new to national newspaper enterprise. A well-organised system of posters and distribution resulted in a big success for the first issue of the new venture. There was a strong demand in London, as well as the large provincial cities of England, and also in Edinburgh, Glasgow, Dundee, Aberdeen, Dublin, Belfast, Cardiff, and Swansea. Altogether, the *Sunday News* in its new form gives promise of a great future.

Every modernised house these days is equipped with a water-softener. The Berkefeld water-softener acts equally well on hot and cold water, and is a simple contrivance, as the illustration above shows. This pattern is manufactured in three sizes, which are designed for small household supplies, and are portable. They are made in white earthenware, and can be attached to any house tap by means of the hose union and rubber pipe. "Eaumol" is the softening material, which is supplied in the form of white, granular crystals. Hard water, in passing through this mineral, even at a rapid rate, is subjected to a chemical change, in consequence of which the water is rendered quite soft. Full particulars will be sent on application to the Berkefeld Filter Co., Sardinia House, Kingsway, W.C.

Mr. A. E. Manning Foster, the eminent authority on Bridge, has just written a most useful and compact forty-eight-page book giving hints on Auction and Contract Bridge, which is designed to fit conveniently into the waistcoat pocket or into a lady's handbag. The chapters on bidding and on play, and the illustrative "Auction" hands are very clear and comprehensive, whilst the pages dealing with "Contract" will be found exceptionally serviceable and topical, especially the notes regarding the manner of scoring and the penalties. The Liverpool and London and Globe Insurance Company, Ltd., who issue this book, are to be congratulated on their enterprise in producing a companion to "Golfing Hints," and readers may obtain a free copy of "Bridge Hints," by writing to the Head Office of the Company at No. 1, Dale Street, Liverpool, mentioning this paper.



Miss Isabel Jeans and one of the new 10/30 Fiats.

Here's the 10/30—the Car you've been waiting for!

Here's a new Fiat, entirely new in conception and design, but with the same amazing reliability which marked the famous 10/15. Thousands of British motorists know there never was a car which stood up to its job so well over years of hard running. To them, the heir to such a tradition needs no further recommendation.

Yet this new 10/30 marks as great a step forward as did its famous predecessor. It has a range of power, of speed, of complete accessibility such as only the most modern of engineering skill could provide. Even Fiat have never offered quite such value for money in every detail as this handsome 4-door Saloon at £260 complete.

Study these details of the 10/30. Compare it with any other car at the price.

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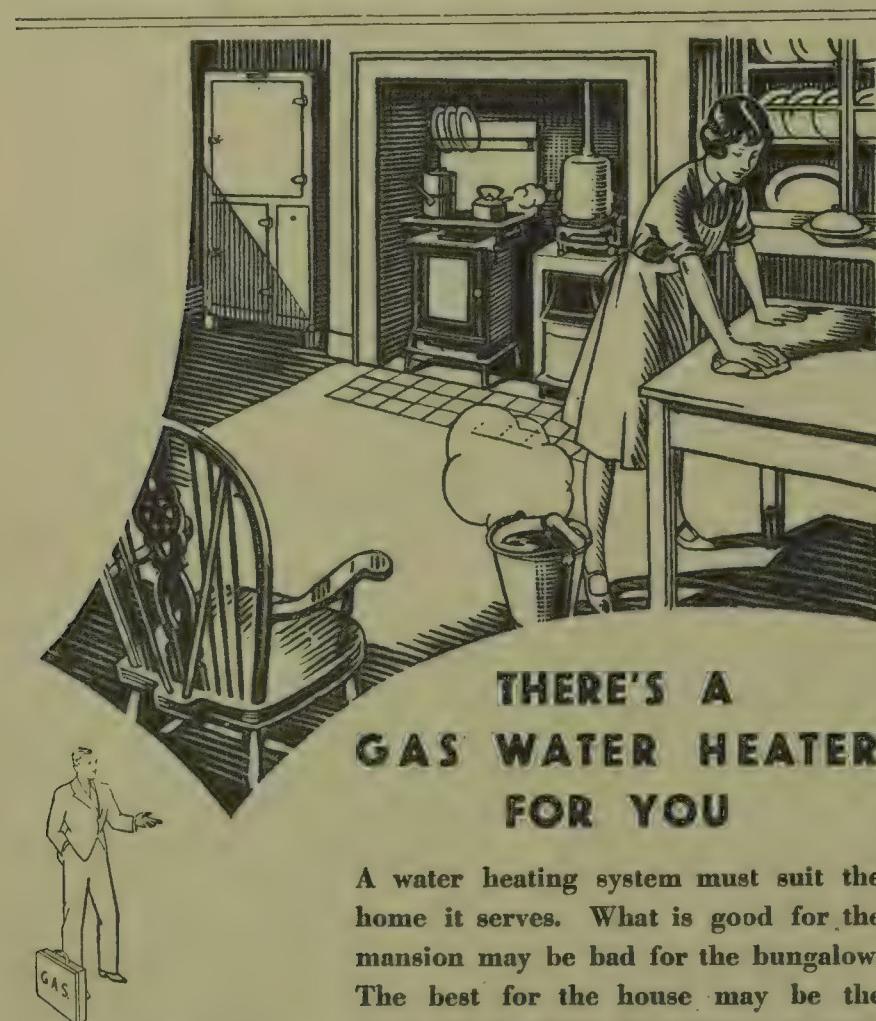
By Jessie J. Williams, M.C.A.

TOWARDS the end of March and the beginning of April changes are to be noticed in the state of the markets. "Winter rains and ruins are over," and things begin to be as cheerful at the table as



LOOKING FORWARD TO SUMMER IS A PLEASURE WHEN A GAS-OPERATED REFRIGERATOR IS INSTALLED FOR KEEPING FOOD FRESH.

they are in the outside world. April is the month that brings many pleasant realities, though perhaps, to the housekeeper of moderate means, little appreciable difference in household supplies is felt until the end of the month. It is true that the spoils of the covert are no longer available, but pigeons are plentiful, and chickens and ducklings are at their best. Salmon and cucumber are ready to serve together, and young lamb is a joy when properly cooked. Like veal—and, indeed, all young meat—it must be thoroughly cooked to be digestible. An old writer says of them: "Do not take either lamb or veal from the spit or



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jack till you see the meat drop white gravy; this is a rule of importance to health."

Spiced leg of lamb served cold is a dish of unusual excellence. Tried once, it is an experiment that will often be repeated during the summer weather ahead of us. When served hot it is good, but its true excellence is realised as a cold dish. Bone a small leg of lamb; lay it flat on the board, with the flesh side upwards, and into it rub the mixture made as follows. To one tablespoonful of freshly chopped mint add one tablespoonful of salt, three tablespoonfuls of castor sugar, one tablespoonful of mixed spice, and half a tablespoonful of ground ginger. When the meat has been well rubbed with this, roll it up and let it stand in a cold larder or refrigerator until next day; then rub it again with the mixture, roll up, and tie it with string.

It must be put into a deep casserole for the cooking, with enough good stock barely to cover it; add a little mushroom ketchup and two or three chopped chives, and let simmer only until the meat is done. Then take it out, remove the string, and, when the meat is cold, pour a little glaze over it. Serve it with a salad of fresh spring green-stuff. If desired hot, some of the gravy must be strained and thickened, and a little browning added to make a good rich gravy. But, excellent as it is hot, spiced lamb is undoubtedly meant for cold service, and is best, perhaps, for this in April and May.

Breast of veal is an inexpensive joint which is a beautifully tender and delightful dish when prepared as follows. Cut the meat into small neat pieces. Put two tablespoonfuls of butter into a stewpan, and, when melted, stir in about two tablespoonfuls of flour, being careful that the latter does not brown in the cooking. Now add stock sufficient to make a good sauce—about a pint will do this—and put in the meat, with salt and pepper and a grate of nutmeg. Let this stew very slowly for an hour, and then add nine or ten peeled shallots. Cover the pan again and continue to cook slowly until meat and shallots are tender. About two tablespoonfuls of cream added to the gravy give it a mellowness that is much appreciated.

When "summer is icumen in" one naturally turns to a cooling salad, and the salad stuffs now

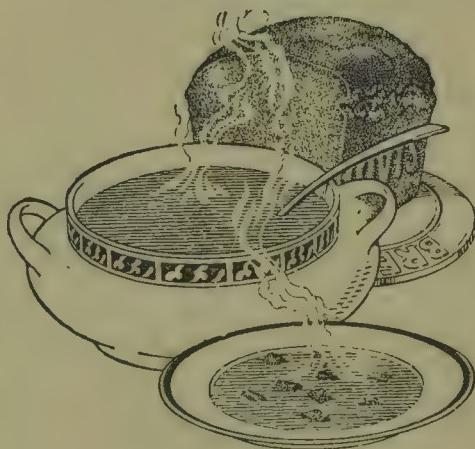
coming into the markets make variety possible. In the dry, cold atmosphere of the gas-operated refrigerator, even wilted salad stuffs regain their crisp garden freshness, and the service of delicious salad is made easy. As for the dressing used for salads, tastes differ in this respect, though with plain lettuce or chicory salad—always welcome at this season—a simple French dressing of oil, vinegar, and seasoning is perhaps most popular. Where mayonnaise finds favour, try this method, which gives a very enjoyable sauce for spring salads.

Take a quantity of plain mayonnaise sauce. Grate two tiny spring onions and mince a corresponding bulk of watercress and tarragon. Dry these well in a clean cloth, and then add them to the mayonnaise and stir well. Lastly, add sugar—a very little at a time—tasting the mixture frequently. When you have added enough to soften the flavour of the onion, but without giving a decided flavour of sweetness, the sauce will be exactly right.



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MARINE CARAVANNING.—LXXIV.

By COMMANDER G. C. E. HAMPDEN, R.N.

EVEN the best motor-craft require replacements occasionally, and at such times there is nothing more annoying than to find that the builders do not realise the importance of prompt attention to even the smallest order. Time that is saved may mean money to a user who, if he is satisfied with the manufacturer, will automatically be the means of making money for him also. There are not many firms of boat-builders in this country that give good "service" of this nature, and fewer still who give it both for hulls and machinery, but those that do so forge ahead rapidly and promise to become an asset to the nation. The days of the small family business, however successful it may be at the moment, are doomed, unless it arranges for "service" connections in all parts of the world. Rolls-Royce cars were at one time "sold in drawing-rooms," but now they rely on an unrivalled product and universal "service." The business side of yachting will develop along the same lines, no matter how shocked the old hands may be.

Messrs. J. W. Brooke and Co., Ltd., of Lowestoft, are a good example of a firm that is being developed on these lines. In 1893 they were builders of engines, motor-cars, and machinery, of various sorts, but by 1903 they had made a name as the builders of successful racing craft, which competed at Monaco and other regattas. In that year they also launched a boat fitted with a 300-h.p. six-cylinder engine, which was designed by Mr. Mawdsley Brooke and Mr. Rose. This engine and also a 100-h.p. model appear to be the world's first six-cylinder marine motors. During the past ten years, this firm have devoted increasing attention to the export of complete boats, every part of which is made by themselves. Last summer they obtained an order for thirty-three vessels from the

Brazilian Government, whilst recently they have delivered boats, ranging from a dinghy to large cruisers, to Ireland, Naples, Venice, Calcutta, Bermuda, Stamboul, Buenos Ayres, Canada, Rio de Janeiro, and the Dutch Indies. This shows what can be done by much-abused British traders, providing they have sufficient energy and foresight to give "service" and appoint good agents abroad.

If progress is to be maintained it is wrong to be

I doubt whether any particular advertisement would cause me to buy a boat, but the fact that the name of some firm was ever before my eyes would certainly influence me in that firm's favour, for it would prove that those who inserted it possessed importunity, without which no one can succeed. The advertisement alone, without something to back it, would not be sufficient, however, and this appears to be understood by Messrs. Brooke and Co., for

I see that on the 15th one of their 24-ft. standard "Hydrocars," fitted with a Brooke 100-h.p. six-cylinder engine, covered 171 miles in a trial lasting six hours in Portsmouth Harbour. This trial, as far as the engine was concerned, was a non-stop test, but, owing to some rags fouling the propeller, the boat had to be stopped twice to clear the obstruction. This resulted in the average speed being several knots below the mean speed attained in the first three hours. The vessel was piloted by the Hon. Victor Bruce and Mr. W. Brooke, each driving for three hours.

More tests of this sort are required in the interests of users generally, and they are wanted at this particular period of the year, when the thoughts of many turn to the summer pastimes afloat. To new-comers they should be of great assistance, for buyers of this class seldom have disinterested advice to guide them. My advice to them, therefore, is that only a boat built and engined by a well-known firm should be

chosen. This applies with still greater force to second-hand boats where novices are concerned. If possible, the boat should be purchased either direct from the builder or after it has been surveyed by them. I have Messrs. Brooke's catalogue before me as I write, and it covers such a large range of models as to form almost a text-book for beginners; whilst as regards its prices, this firm may claim to produce high-class craft at a figure which few can equal. Both sailing and power boats are included.



A CHALLENGE TO ROAD TRAVEL: THE 24-FT. BROOKE HYDROCAR, FITTED WITH THE FIRM'S 100-H.P. SIX-CYLINDER ENGINE, WHICH COVERED 171 MILES IN SIX HOURS ON MARCH 15.

satisfied, so it is pleasing to note that, though this firm are pioneers in this country as builders of standard boats, and might rest on those laurels, they continue to produce something new annually as proof that they are still "alive." Their latest effort is that of a 35-ft. boat specially designed for use on the Riviera. She is unusual in that her cabin-top has been arranged with the particular object of sun-bathing and diving, whilst the steering-gear is of a special design in order to aid surf-board bathing.



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FROM LOG CABIN TO WHITE HOUSE.

(Continued from Page 528.)

became ever more paradoxical; he insisted that the South must not be regarded as a foreign country; the phrase "drive the invaders from our soil" particularly displeased him. "Will our Generals never get that idea out of their heads? The whole country is our soil." Ludwig gives several pages of illustrations showing the trouble he took to secure the reprieve of deserters. He tried every means within his power to have a war which cost the lives of 600,000 men conducted on the lines of a friendly argument.

The tragic closing scene gives the biographer a chance which he does not miss. Once before Lincoln had narrowly escaped assassination, the bullet passing through the crown of his hat; and he had a premonition that he would meet a terrible end. Booth, his murderer, seems to have been actuated by mixed motives. He had been brought up in the South, he had been present at the hanging of John Brown, his hatred of the Abolitionists was fanatical. Also he was an obscure actor, brother of a famous one, and he longed to enjoy the limelight. When he leapt on to the stage and cried "Sic semper tyrannis!" to the bewildered audience, he certainly had his wish.

The bed in which Lincoln died was too short for him, and he had to be placed askew. Ludwig makes many references, not always seasonable, to his great height: but here it has a tremendous pathos, and the biographer's dramatic instinct comes into its own. He feels more personal sympathy, he tells us, with Lincoln than with any other great historical figure. His book has blemishes. One tires of his continual use of the historic present, of his rhetorical undertone, of his tendency to dramatise and emotionalise the ordinary events of life, of his weakness for rhetorical questions—"Have the cattle eaten something unwholesome? Is the soil too damp?"—which neither he nor anyone else can answer. But he gives a wonderful, unforgettable picture of a complex personality, whose greatness impresses us more with every page.

L. P. H.

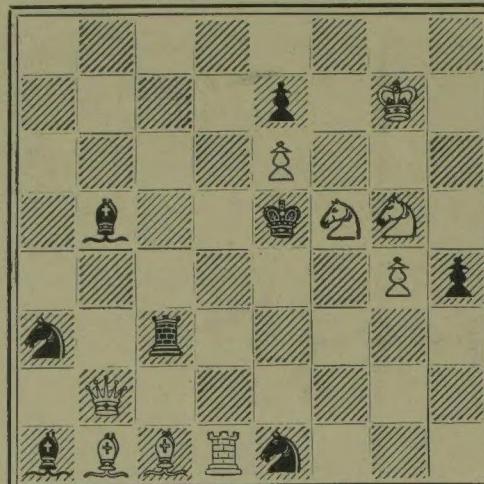
CHESS.

CONDUCTED BY ERNEST IRVING.

To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

PROBLEM NO. 4066. BY EDWARD BOSWELL (LANCASTER).

BLACK (8 pieces).



WHITE (9 pieces).

[In Forsyth Notation: 8; 4prK1; 4P3; 1b2kSS1; 6Pp; srs5; rQ6; bBBR53.]

White to play and mate in two moves.

SOLUTION OF PROBLEM NO. 4064. By P. J. WOOD (WAKEFIELD). [5S2; 1K1Q2p1; 2P2qPs; 2P2qPs; 1PPrk1p1; 5R2; 1Rb2b2; 1P3PS1; 1Ba2B1—in two.]

Keymove: KtKr [Sg2—er] threat KtQ3.

If 1. — P×R, 2. Kt×B; if 1. — QQ3, 2. Q×Q; if 1. — B×Kt, 2. QQ4; if 1. — Q×R, 2. Kt×B; if 1. — BK7, 2. RK4.

A good key, giving a flight, when the threat operates; and a neat mate after the self-block P×R. The construction is heavy for the variety achieved, and there is an unimportant dual after BQ8; but the accuracy of the play shows promise, and Mr. Wood will no doubt go from strength to strength.

DER ZUGZWANG.

Alekhin won at San Remo like a real champion, and his clear lead of 3½ points over his nearest opponent will give Capablanca food for

thought. Fourteen points out of a possible fifteen, with Nimzowitch, Rubinstein, and Bogoljubow well beaten, is a performance of championship class that has rarely been equalled. Yates, who finished fifth, brought off what was probably the best performance of his career, considering the quality of the opposition. We give the champion's game against Nimzowitch, in which he applied the strangle-hold to such purpose that the doughty Russian Dane was pinned on the mat like a novice.

(French Defence.)

WHITE (Alekhin.)	BLACK (Nimzowitch.)	WHITE (Alekhin.)	BLACK (Nimzowitch.)
1. PK4	PK3	ment. Now Alekhin begins to	apply the half-Nelson.
2. PQ4	PQ4	15. PR5	KtBr
3. KtQB3	BKt5	16. Kt×B	Q×Kt
4. PR5	PQB4	17. PR6	QKB2

The champion refrains from 5. PQR3, the usual line, and so saves a tempo at move 11.

5. KtKt5	KtK2	18. BKt5	Kt(Br)K2
6. KtKt5	B×Bch	19. Castles	PR3
7. Q×B	Castles	20. KRB1	KRB1
8. PQB3		21. RB2	QK1
		22. QRQ1	QRKtr

White does not take the pawn with a view to eventual KtQ6, because, after the exchanges, Black gets a good position with a Kt (via Q2) on QB4.

8. POKt3		23. QK3	RB2
		24. RB3	QO2
		25. R(Br)B2	KB1
		26. QBr	R(Ktr)B1
		27. BR4	

Now there is no answer to the threat BR4.

28. BXp	PQKt4	29. BR4	KK1
29. BR4		30. PR4	KQ1

Black is pinioned. His pawn moves are soon exhausted, and he must then weaken c6 or c7, with fatal loss of material.

30. PR4	QK1	31. PKt5	Black resigns.
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For a piece is lost. White's play, like jiu-jitsu, is a model of simplicity and force, but how difficult and deep the simple can be!

MÆCENAS IS FIFTY.

Mr. Alain C. White has received congratulations from Problemists all over the world on the fiftieth anniversary of his birthday. His benefactions are well known, and make an endless list. Principal among them are his well edited and beautifully printed Christmas books and his classified collection of the world's problems, the British Museum of the composer. We join in the congratulations, though it is really the Chess World that should congratulate itself upon the flourishing state of Mr. White's energy, enthusiasm, and generosity. We have received a problem from Herr Rudolf l'Hermet dedicated to Mr. White, and shall publish it as No. 4067.

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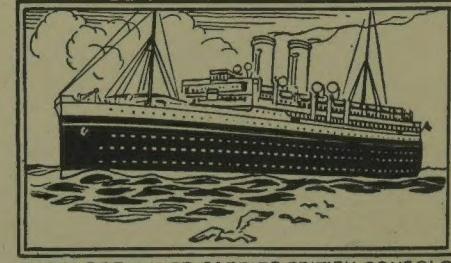
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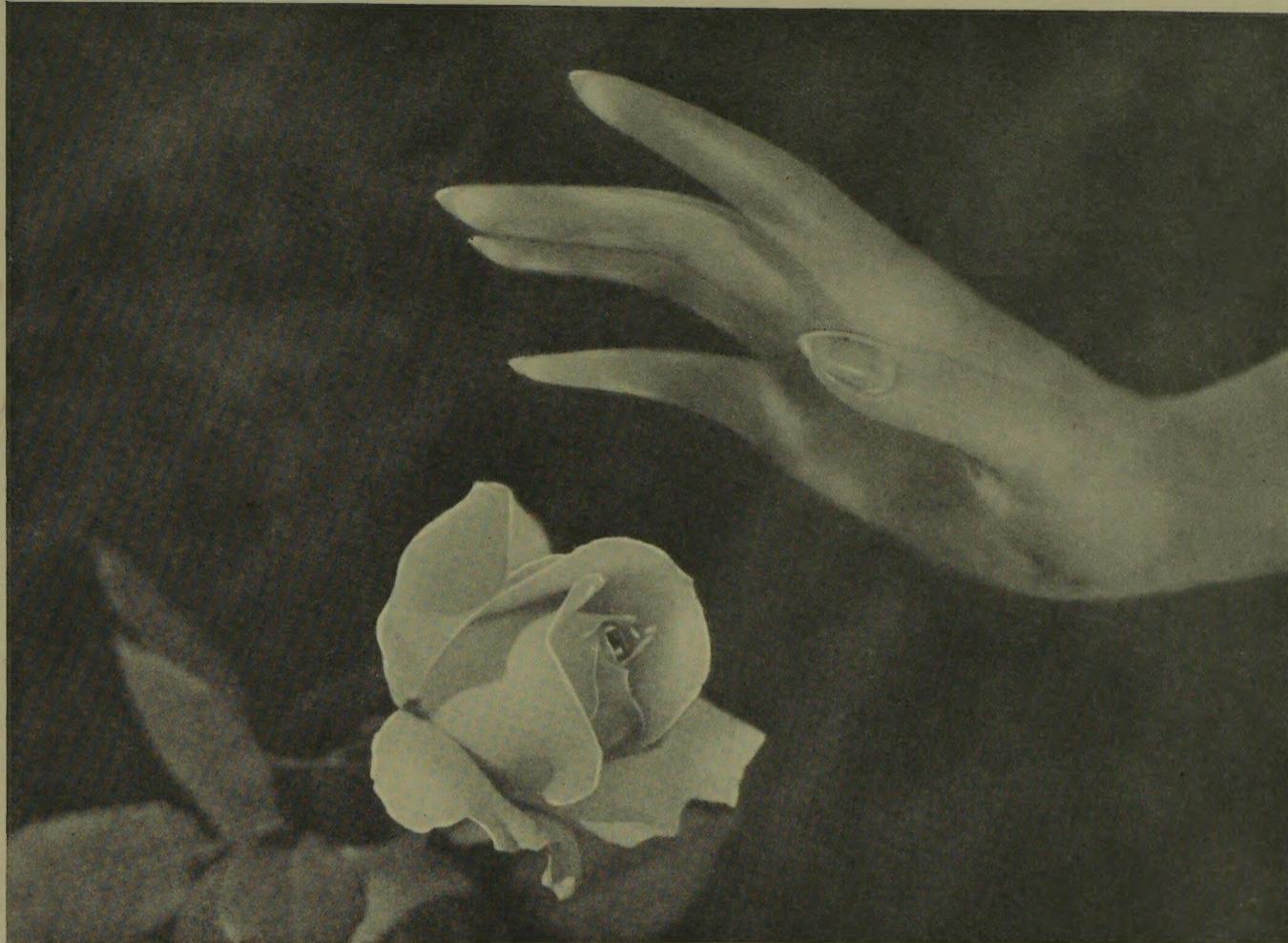
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